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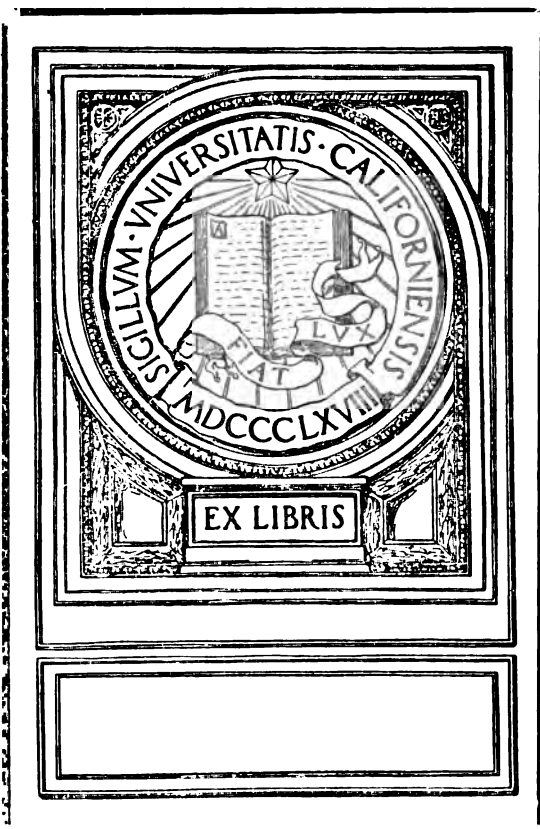
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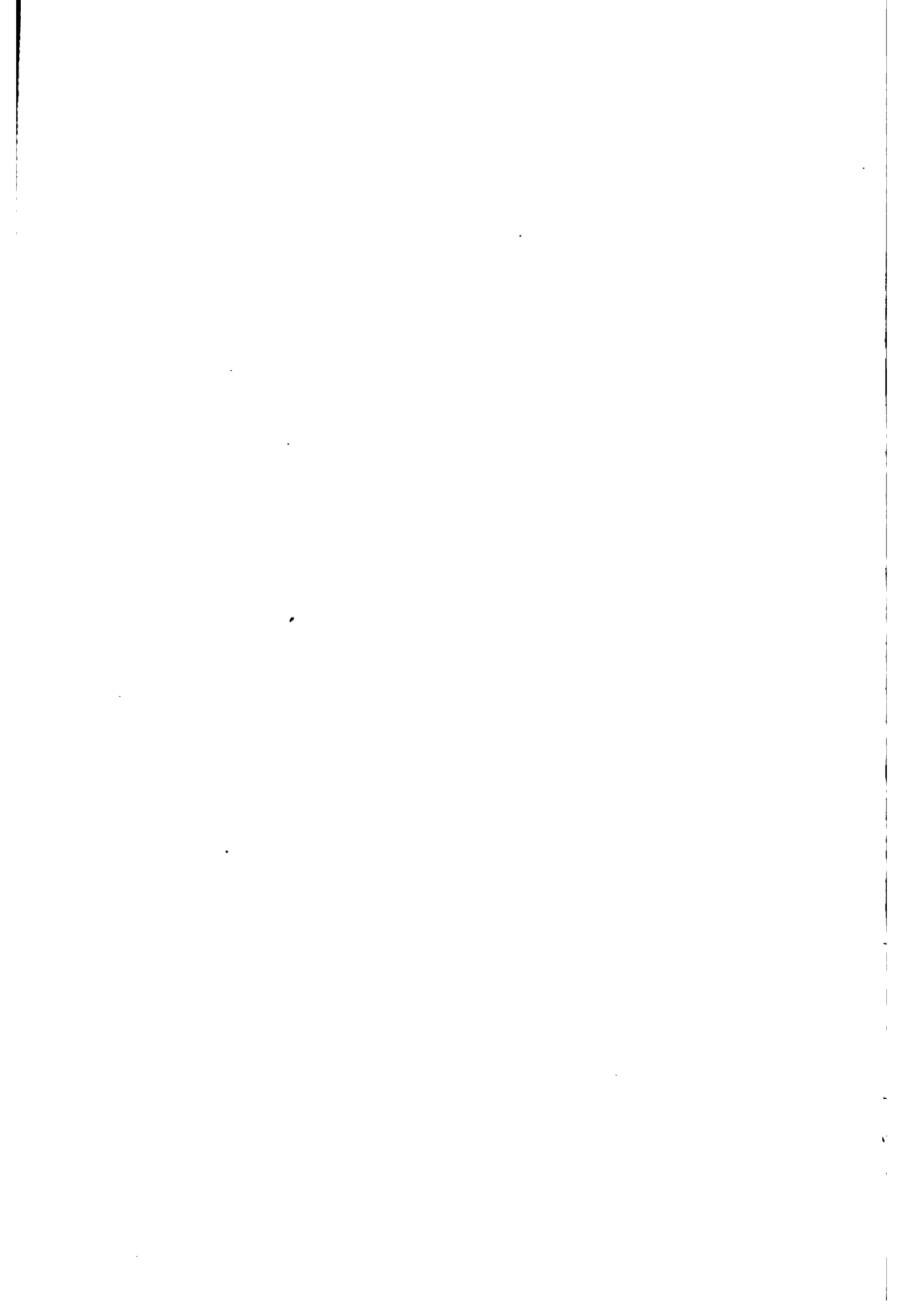
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The DECORATIVE PERIODS

ERRATA.

Page 301. Typographical error, Celtic 2000 instead of 200 B.C.

Page 199. Thirteenth line, *grandson* instead of *son*.

Page 100. Tenth line from bottom, after Romanesque read *which* instead of *and*.

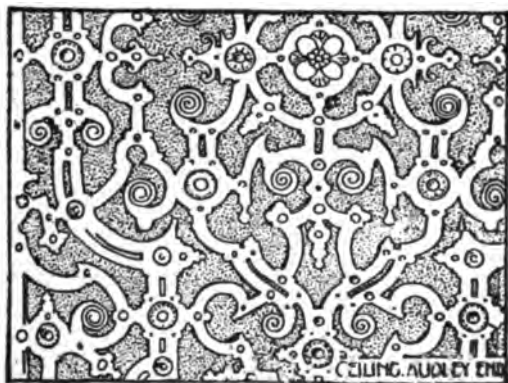
Repetition of illustrations like the German Renaissance on page 124 and the illustration on page 94 is unavoidable in presenting types that are often common to two phases of the same art: Byzantine and early Christian art; or Pompeiian and Roman; or Cromwellian and Flemish.

The Decorative Periods.

BY
CHANDLER R. CLIFFORD

11

Illustrated with many Original and Facsimile
Prints of Contemporary and
Historic Interest



New York
CLIFFORD & LAWTON
1906

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ALPHABETIC

PREFACE

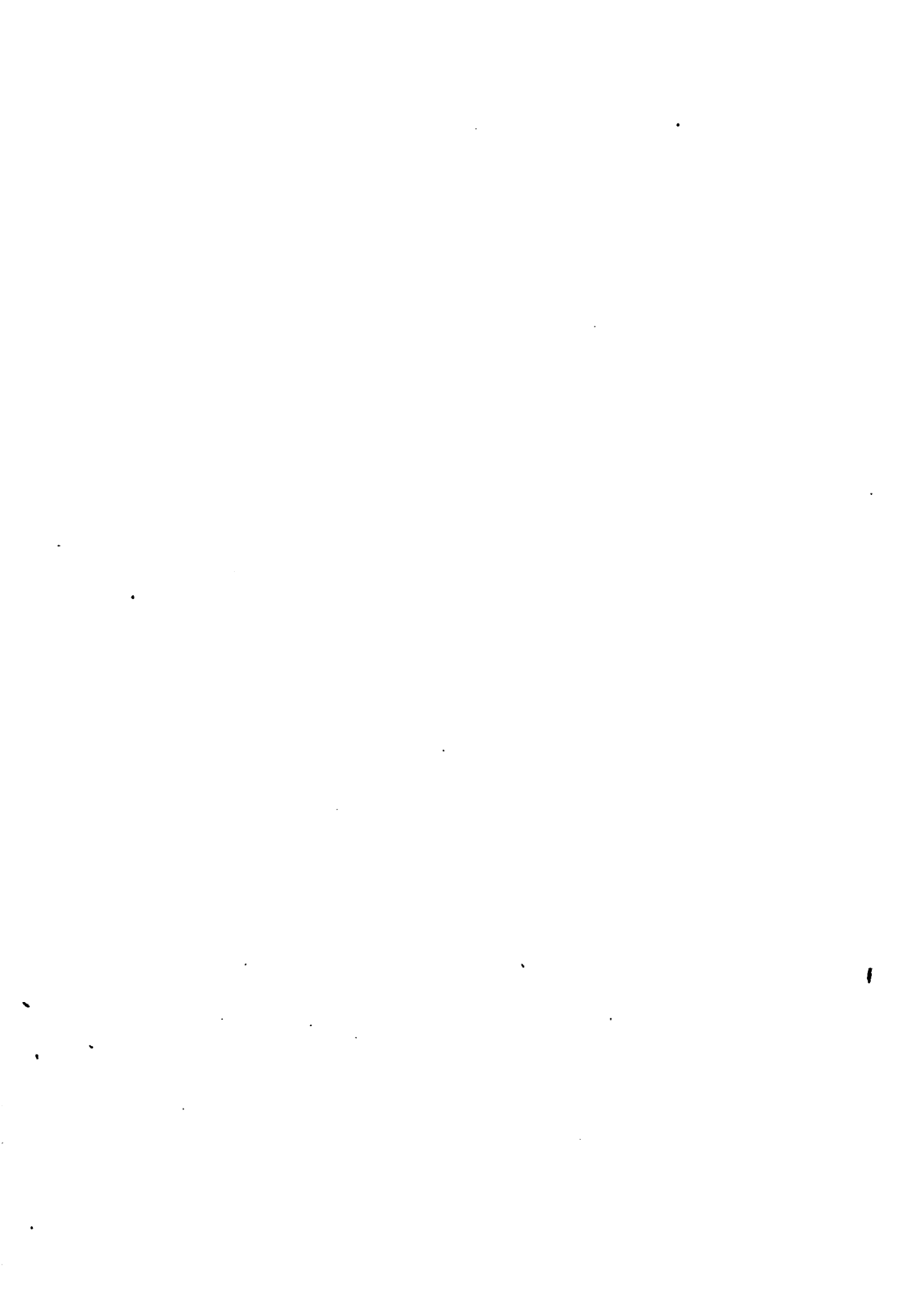


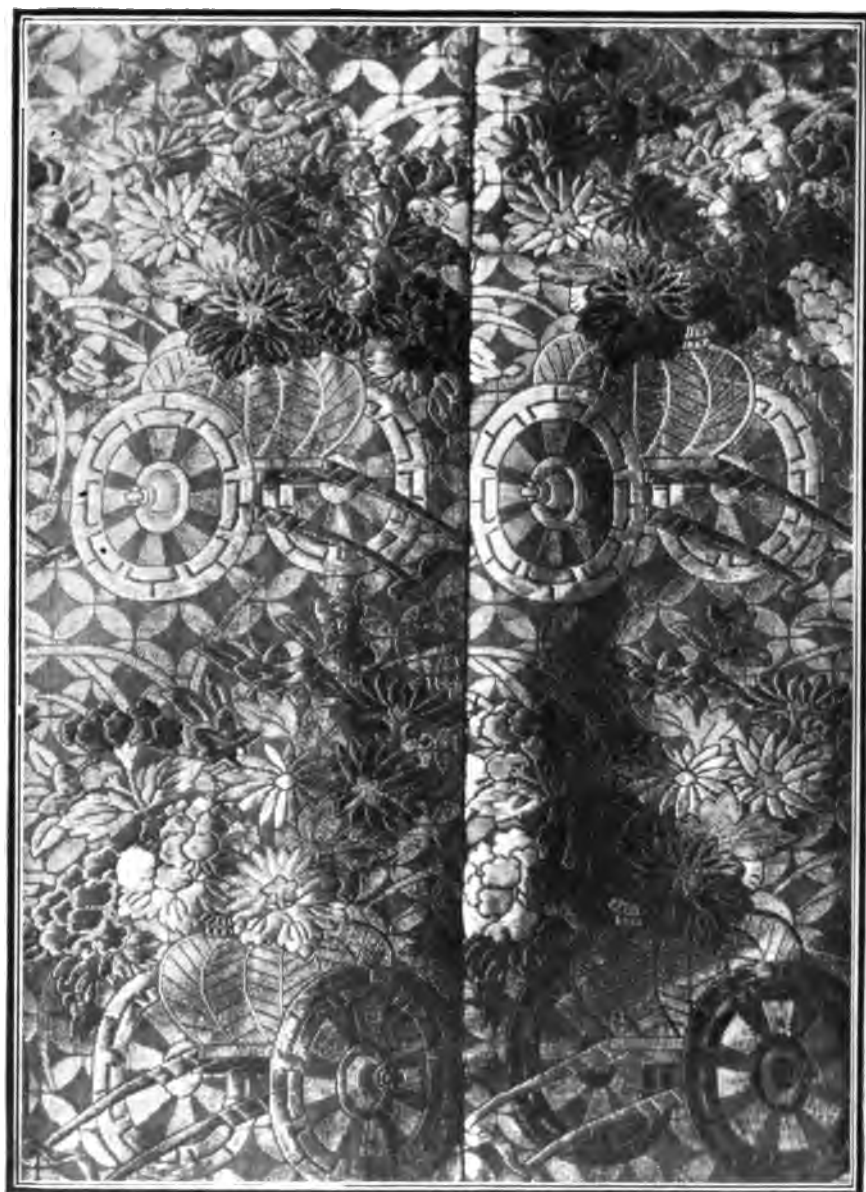
THE success of the author's previous work, "Period Decoration," unpretentious and elemental as it was, has prompted the publication of this book, which delves more deeply into the subject.

Decoration to be good must be consistent; to be valuable it must be historic. Results that are harmonious are those that are orderly, and the preparation of this volume aims to assist the man who would steer clear of the shoals of anachronism. The world appreciates correctness in trivial matters. The civilized woman is not gowned with an evening waist, a tennis skirt, shooting boots and an automobile hat; and little as the theory may appeal to some minds, we venture to say that convention and propriety are the attributes necessary to any correct form of the arts decorative.

In the hope that we may shed light upon the obscurities of the subject, we send this volume forth.

CLIFFORD & LAWTON





JAPANESE, SEVENTEENTH CENTURY



NATURE



NATURE

THE FOUR PARAMOUNT INFLUENCES IN DECORATION

ERUDITION, RELIGION, COMMERCIALISM, TEMPERAMENT

ART is the visible expression of one's belief in the beautiful. All that is good in decoration is old ; what is new is not good. New English is slang. The new in art is vulgar.

One may have an individual method of conveying an idea, but the idea itself is old.

Only the interpretation is new, and even that is suggested. From the beginning art has always simulated nature.

Long before the Greek fret was used the Chinese employed a similar form of design, suggested by the overlapping waves of the sea. The Roman acanthus, the vetruvian scroll and fleur-de-lis came direct from the flora of Egypt. Every motif of the Renaissance period goes back in its origin 4,000 years to the palm, papyrus and lotus, the growth and bloom of which had a religious significance to the people of the Nile.

In no single instance can we find a motif in decoration that has not been suggested by nature. Even animal life suggested motifs that have lived for centuries ; the claw foot that we see upon a Chippendale chair was Roman ; the griffin, the sphinx, dolphin, bull, eagle and beetle, all contributed suggestions that are now classics in design.

Decorative development is stimulated always by one of four

influences: ERUDITION, RELIGION, COMMERCIALISM or TEMPERAMENT. Each progressive stage of development constitutes what we term a period in design.

Without Erudition the designer can accomplish nothing. The Middle Ages were in darkness. The term Goth was a term of reproach—a synonym of vandalism. Out of the Gothic period there came an awakening in art, the Renaissance, a period of Erudition.

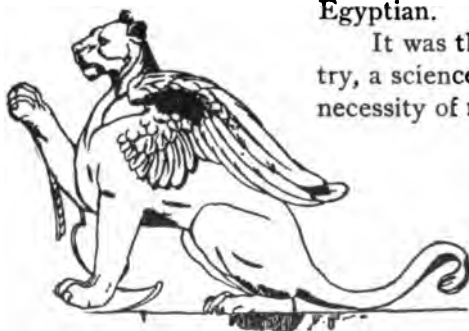
Religion characterized the elementary principles of the Byzantine, Romanesque and Gothic periods of design, and the wars of the Crusaders spread Christian symbolism among the craftsmen of Northern Africa and the Far East.

Where we have composite design merging the arts of one country with those of another we have usually the result of Commercialism.

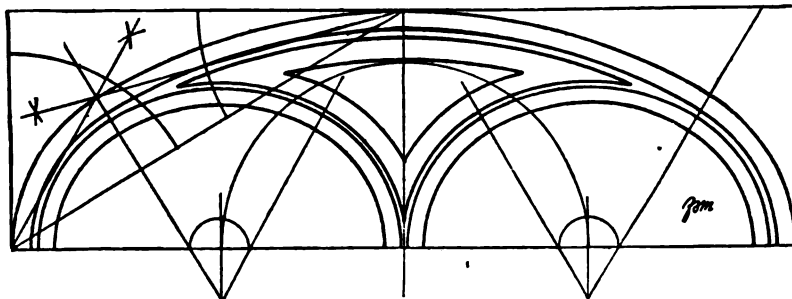
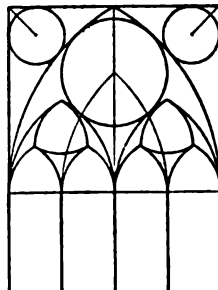
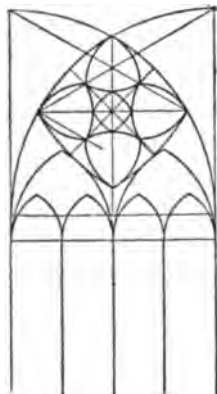
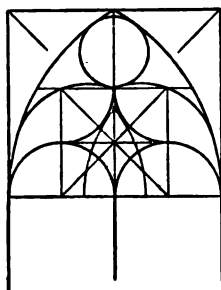
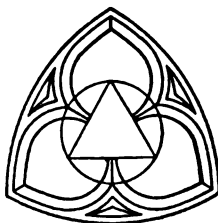
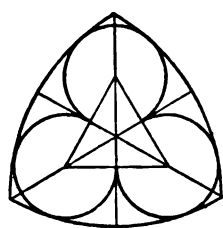
A composition may be said to have Temperament when it possesses individuality of expression.

THE true periods, or the periods of Origin, are few. The periods of revival are based upon Erudition, for in art there is nothing new. Art Nouveau, the "newest" art, sprung from our knowledge of the Japanese. The works of the brothers Adam came from the knowledge of Pompeii and Herculaneum restorations. Burne-Jones's style was founded upon his knowledge of the pre-Raphaelites, the worshippers at the Renaissance shrine, and thence we hark back to Greece, whose art was Egyptian.

It was the knowledge of geometry, a science originated through the necessity of resurveying the Egyptian fields following each inundation of the Nile, that developed the beautiful in Moorish paneled ceilings, Gothic traceries, guilloche work, Greek and



LION



GEOMETRIC INFLUENCES UPON DESIGN

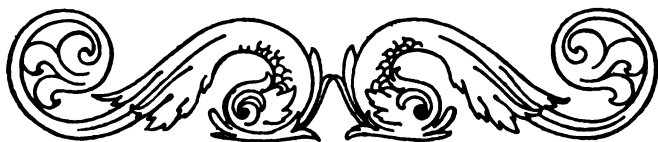
Roman band motifs and diaper patterns. We can go back to the time of Rameses II, 1340 B. C., to the practice of geometry, and all that was accomplished in geometrical design may be attributed to the Erudition of the ancient Egyptians.



EAGLE

ASSYRIANS and Egyptians expressed their Religion in their designs. The floriculture of the country had its meaning. The beetle, the winged serpent, the palm, the papyrus, the lotus—all had religious significance. In later years Christian symbolism permeated the Byzantine, Gothic and Romanesque forms of decoration, and influenced also the arts of the Mohammedans who conquered Constantinople, the arts of the Saracens who settled in lower Italy and Spain, and, through the conquests of the Crusaders, penetrated the Far East. Every line in true decoration is suggested by a thought that arises from Religious Conviction or out of the effort to perpetuate some axiom of Truth or Beauty.

COMMERCIALISM has been much deplored as a disturbing influence in art, but I take it, nevertheless, that Commercialism is a stimulus which creates, like new soil or new seed. The Queen Anne period in England was a period created by the furnishings introduced by the Dutch traders. The Chinese influence in England and France during the Eighteenth Century was primarily Commercial. The Persian spirit, conspicuous in the Sixteenth Century Italian work, and the East Indian spirit of the later century, as well as the influences which affected contemporary Spanish and Portuguese design, were all Commercial. Prior to the discovery of America, Portugal and Spain, envious of the trade in the East controlled by their neighbors of the Mediterranean, endeavored to find a Western passage to India. We know the result of Columbus's voyage, but it is well in



THE DOLPHIN

connection with this subject to remember that it was prompted by that Commercialism which spread the Eastern influence throughout Europe, and which reflected the Eastern imprints upon the arts.

AND Temperament ! Decorative art has been and always will be subjected to the influences of Temperament. Decoration is the impulse of nature. We find it in the budding of the flower. We find it in the child's delight over a bit of ribbon. The bud in nature will evolve new forms and colors according to the soil and culture, and Art shows the same subtle changes. In nature we note the change as we travel, north or south. In art we note the change, not alone as affected by topography, Erudition, Religion and Commercial influence, but Temperament. Given, for example, a Renaissance theme of classic revival and we find the composition of the English, German, Italian,



the Fleming, Spaniard, Frenchman, all totally different. Into the work of each is unconsciously injected his native Temperament. We may find a new handling of a theme, but it is simply Temperamental. The sturdiness of Dutch character stands out in Dutch workmanship. The Puritan spirit is betrayed in the Jacobean type of decoration. We have no need of history to follow the Temperament of the French people. Excess and sensuousness are suggested in the voluptuous decorations, which, encouraged in the time of Louis XIV, marked the history of the people down to the Revolution, when Temperament changed and adopted a simpler form, in turn succeeded by the martial spirit aroused by Napoleon's career.

There are only five distinct orders in classic architecture, but out of these spring innumerable related parts, all stamped by the influences of Erudition, Religion, Commercialism and Temperament.



Pilgrim Monks at the Court of Justinian, Byzantium, 527-560 A. D., disclosing silkworms smuggled from China. This was the beginning of silk weaving in Europe.



EGYPTIAN



EGYPTIAN—BABYLONIAN—ASSYRIAN PERSIAN

EGYPTIAN—Old Empire, 4000–3000 B. C. Middle Empire, 3000–2100 B. C. New Empire, 2100–324 B. C. Græco-Roman Revival, 324 B. C. to 300 A. D.

Egypt, 332 B. C., became a Greek kingdom; 30 B. C. became a Roman province until the Mohammedan invasion, 640 A. D.

ASSYRIAN—Colonized probably from Babylonia, 1900 B. C.

Height of Assyrian influence in art, 1300 B. C.–625 B. C.

The inhabitants of Media, Persia and Babylonia were subjects of Assyria. In 640 B. C. the Medes revolted and established the Median Empire.

The Assyrian Kingdom ended 608 B. C., when the Empire of Babylon was established and the Persians also became independent.

In 558 B. C. the Medes were conquered by the Persians and the Persian Empire was established.

OLD BABYLONIAN—4000 B. C.

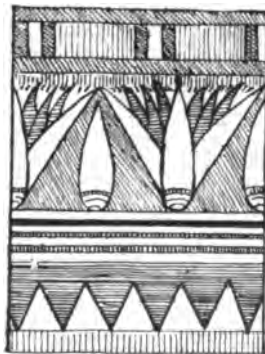
PERSIAN—In 538 the Babylonian Empire was incorporated by the Persians—thus, the Persians inherited the arts of Assyria, Media and Babylonia.

THE student should carefully analyze the above brief history, which explains the similarity between the Egyptian, Assyrian, Babylonian and Persian characteristics of design.

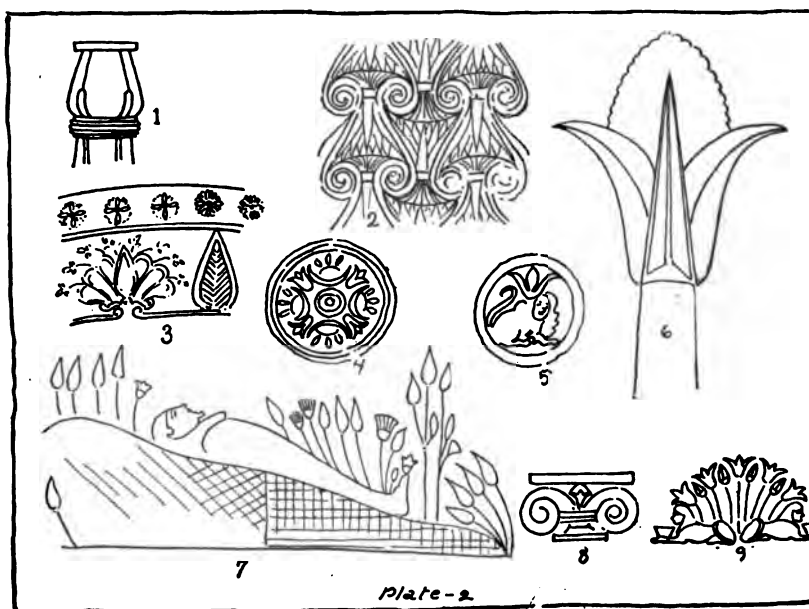
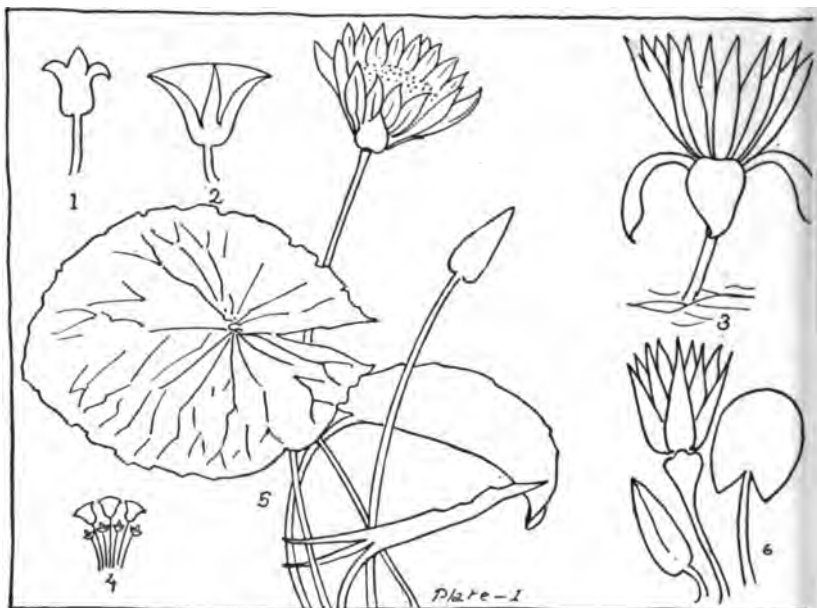
To Babylon both Egypt and Assyria owed much.

The artistic influences of Babylonia were widespread, and were strongly exercised in decoration 1800 B. C. to 538 B. C.

Assyrian art was substantially a



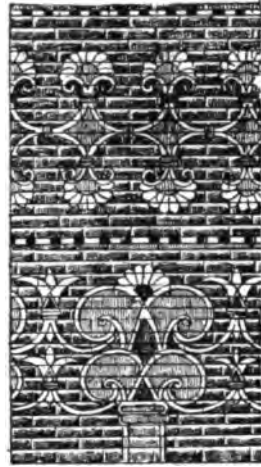
THE PAPYRUS BUD





ASSYRIAN

example, in Figure 5, the lotus bud, pad and blossom as they appear in nature. Figure 3 shows the blossom when it begins to wilt. Figure 6 shows the bud, pad and blossom as represented on an ancient Egyptian monument; 1, 2 and 4 show the decorative forms. Figures 1 and 2, Plate 2, are from a ceiling in Athens; Figure 3 from a Mediæval tile; 4 from an altar; 5 an ancient Etruscan gem; Figure 6, a conventionalized Egyptian form; 7 is a detail from the Myth of Osiris; 8, an ancient treat-



ASSYRIAN



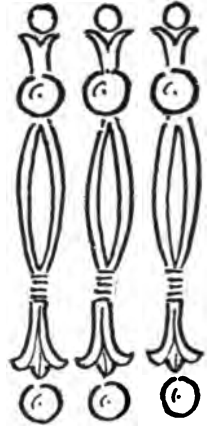
ASSYRIAN

ment; 9 shows the Sphinx, and, to our mind, the origin of the fleur-de-lis in the lotus trefoil. The trefoil has been always popular in decoration as well as heraldry, because anything symbolizing the Trinity seemed to confer blessing and protection.

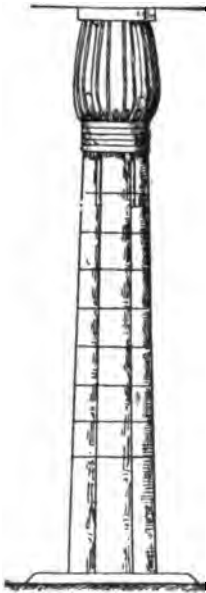
Very little is known of ancient Egypt except from what still remains as evidence of its former greatness: the Pyramids, the Labyrinth, containing 3,000 apartments and the Catacombs, consisting of excavations of great extent, used for the burial of the dead. Egyptian art was at its height 3,000 years ago, and its most distinguishing features consist of hieroglyphics, nude human figures, winged globes, the ram, the sparrow hawk, dung beetle, symbolic animals and



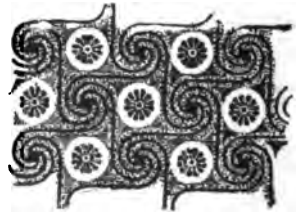
foliage, especially that of the palm and lotus, the latter a symbol of fecundity and life; for the lotus was the first flower to spring up after the waters of the overflowing Nile had subsided and came as a harbinger of promise and prosperity. The first houses built in Egypt were of stoutly bound



bunches of papyrus gathered from the riverside, and ultimately when buildings were formed of stone an attempt was made to perpetuate this primitive form of architecture by imitating in the stone the appearance of the old reeds. The decorative style of the papyrus reeds was impressed upon the people so strongly that they entered in some form into all manner of Egyptian decoration, from the full leaf to the strap-like roots. The lotus plant is frequently used as a symbol of immortality. The palm has been handed down to the Greeks as a symbol of victory, and the Christian church of to-day regards it as a token of peace. The winged globe consists of a ball or globe, on the sides of which are two asps with extended wings, five to eight times the diameter of the globe. We see these in almost all treatments of Egyptian work, expressing by the ex-



EGYPTIAN

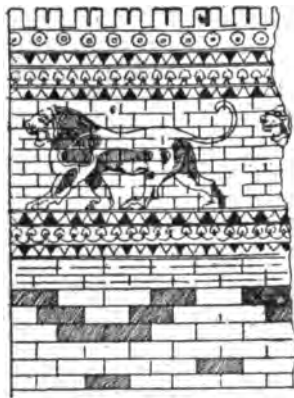


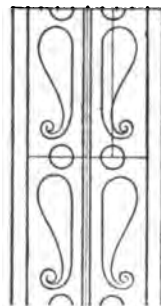
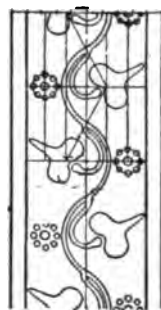
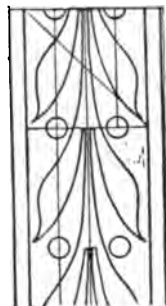
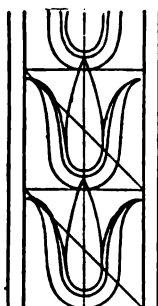
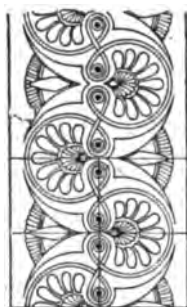
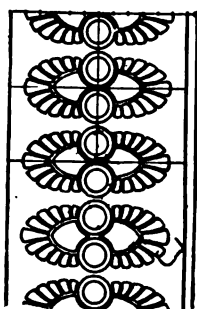
tended wings the power of protection afforded by the Egyptian Government.

A system of decoration called "labyrinth" decoration comes down to us from the Egyptians. An Egyptian palace, consisting of a number of buildings so arranged that one became lost in the corridors, was termed a labyrinth.

A garden labyrinth consisted of winding walks interlaced so that one knew not which path to take. A decorative form consisting of interlacing lines is called, thus, labyrinth decoration.

Frequently we find the so-called Sacred Tree, or the winged male figure, symbolical of the soul; the winged griffins, lions and bulls with human faces. The Assyrian form indulged in geometrical figures, interlacings, zig-zag lines and rosettes, but they all bore more or less the impress of Egyptian art.





GREEK MOTIFS, SHOWING EGYPTIAN ORIGIN



FIG. 1



FIG. 2

CHINESE—JAPANESE

CHINESE—MYTHIC PERIOD 3500 B. C.—2200 B. C.; FIRST EMPEROR 2200 B. C. (CONFUCIUS 500 B. C.)

JAPANESE—1200 B. C.—1901 A. D.—EMPIRE ESTABLISHED 660 B. C.

THE Chinese decorative arts date back to 3500 B. C. This was the Mythic Period. Confucius was 3000 years later. The characteristics which we are called to deal with are of that form of color and design best expressed under the first Emperor, 2200 B. C., and have lasted for over 4000 years.

Exactly when or how these design qualities became introduced into the Chinese crafts is of little consequence. We know that we find many of the details that we look upon as essentially Grecian, like the Greek fret, in Chinese design, antedating the Greek by hundreds of years. We notice also, especially in the floral work of the Chinese, a very great deal that is similar to that which has been perpetuated in the early Indian work.

There is a close affinity between the design workers of India and China, due possibly to the Buddhist religion, which permits the introduction of animal details, and as religion has always had much to do with the formation of the Decorative Periods this fact, while not especially important, is interesting.

The priesthood of Egypt encouraged design symbolism; the

returning Crusaders, with their Christian fervor, spread Byzantine influences; the Gothic was a churchly art; the Celtic was of religious origin, and the Buddhist faith undoubtedly influenced much that was in common between India and China.

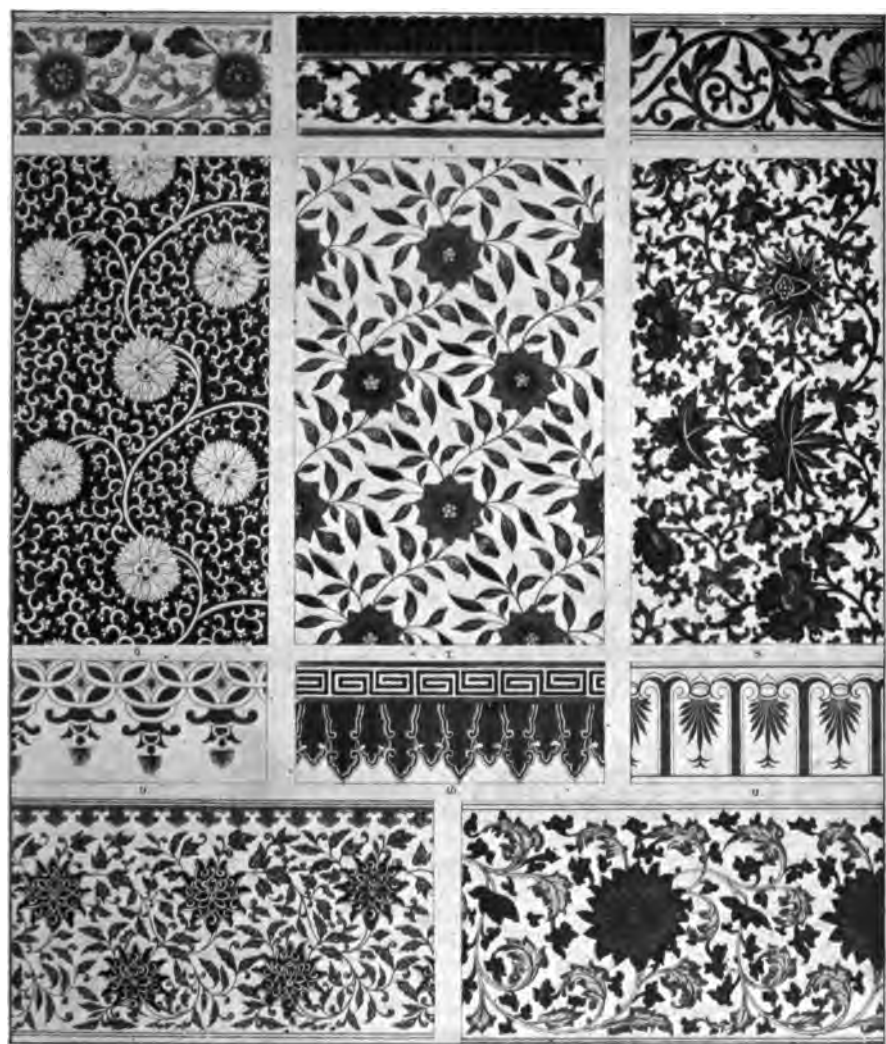
It is impossible to exactly define the distinguishing features of Chinese and Japanese productions. An active commercial intercourse had been for many years kept up between these countries, and the result of their mutual teaching and learning being similar, a uniformity of taste as well as technical practice resulted.

The countries were so closely associated for centuries and there was so much in common in the flora, religion and the customs that it was only natural that the decorative temperament should have been similar. In technical skill, however, the intellectual development of Japan induced in time an advanced style, and we find the Japanese more partial to geometrical figures, requiring a nicety of construction and a precision of drawing not always to be found in the Chinese work. While the Chinese ornamented their lacquer work, for instance, with types from nature, easily drawn, requiring little technical knowledge, the Japanese used linear ornaments.

With the coming of Confucius, 500 B. C., other influences were brought to bear upon the Japanese; but if we should attempt to go into religious symbolism the subject would be inexhaustible.

For centuries the artists of China and Japan have talked to the masses by the symbolism of their design work. As certain lines on a child's map mean the mountains and certain parallel lines around the land mean the ocean, so certain lines in Japanese work expresses the *earth*, the *heavens* and the *ocean*. The following is an outline of the sort of philosophy which is based on the principles of their art:

All forms of art, either plant or animal, may be considered as the products of heaven and earth. Heaven means here rain, sunlight, etc.



CHINESE

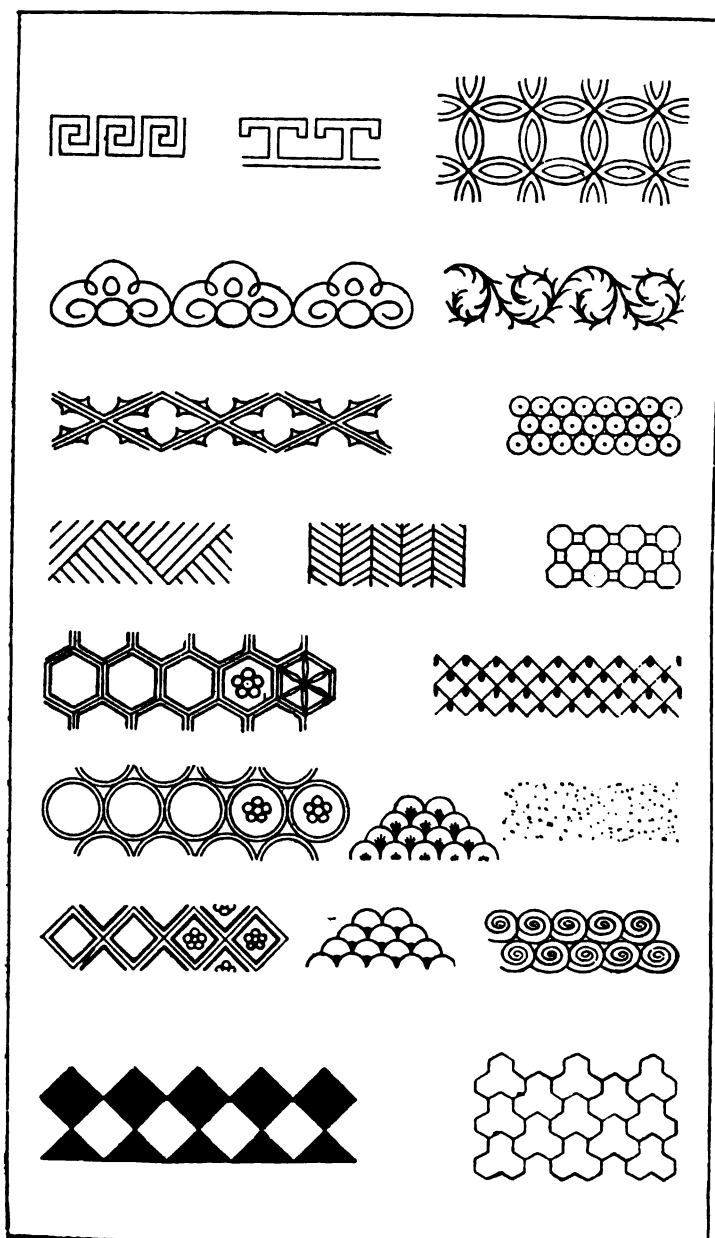


FIG. 3

Man is the crown of the creation, and it is therefore the representative of life. Heaven is called the positive or male principle, while earth or water stands for the negative or feminine principle. The universe is the phenomenon of these principles according to the idea of the ancient Japanese.

The form of heaven was circular and is expressed according to Figure 1 of the illustrations. The form of the earth is expressed as Figure 2, with the water on the lower portion of the square. By cutting this square from the north or the south we have a triangle, and this triangle represents the combination of the east and west or the male and female. The triangular form thus obtained is a standard by which flowers and plants are trained to grow.

The human figure is frequently shown standing upright with the two hands clasped in the front, forming thus, if joined by



CHINESE

lines, a triangle. If the hands are extended to the right and left it forms a square or the shape of the earth. (Fig. 3.)

These principles enter into the raising of trees, queer little stunted-looking forms that one hardly understands, but they have a certain religious significance which enters into designs and means much more than we have the space to explain.

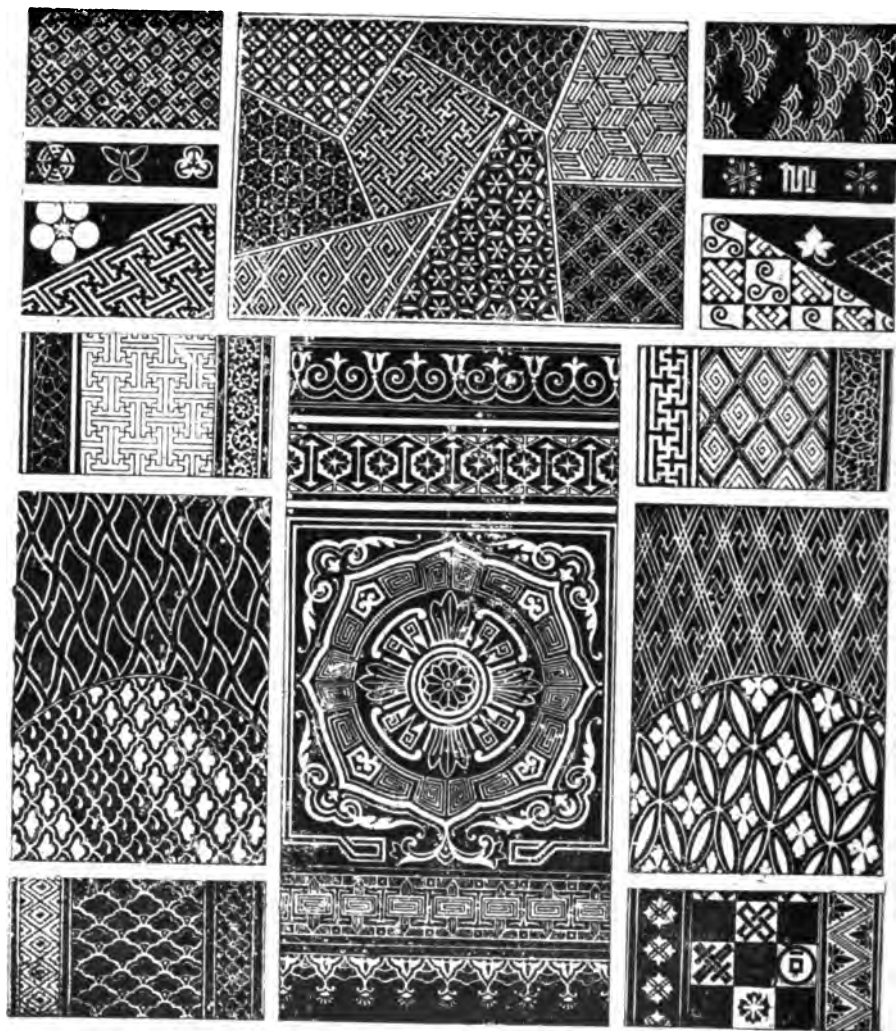
Symbolism of this character in the raising of flowers and plants, as well as in application to designs, has a meaning which takes a life study to thoroughly understand.

The sort of grotesque which enters into the Chinese decoration is very seriously accepted by the people. We see a bow-legged man with arms extended, and we are inclined to regard the figure as ludicrous, but the attitude is one which is necessary to the philosophy of the symbolism, which stipulates that the head and the feet and the finger tips of this figure, intended to represent the world, shall be so proportioned that a perfect square may be drawn from the head to the finger tips and thence to the feet. To do this the arms must be lengthened and the legs must be shortened. Hence a grotesque figure.

To the understanding, however, of one versed in the philosophy of such design this creature is beautiful; for here dwell a people who, when the sun or moon is eclipsed, believe the luminous orb has been swallowed by some monster, and they come with cans and kettles to make rough music and thus cause a disgorging of the luminary. These mythical monsters are pictured by the artists as only people who believe in dragons and that sort of thing can ever hope to present them.

I can scarcely imagine a disbeliever can produce such marvelous examples of the chimerical; it takes an artist saturated in the belief in them.

The difference between the Celtic and the Japanese and Chinese grotesqueries rests in the treatment. The Celtic is purely decorative. The drawing of an animal figure is clearly subordinated to the decorative necessities, while the figures of Japan and China are so full of detail as to suggest a minute study of the real thing, and the design surroundings are subordinated to the figure.



JAPANESE

It has been said by Monsieur Von Brandt that "a Chinaman is born a Confucionist, lives as a Taoist and dies a Buddhist," which simply means that while a nominal adherent of the old State religion he is all his life much given to superstitious practices and at his death is surrounded by the ceremonies of Buddhism.

The State religion consists of certain rites laid down in the code of the Empire. The altar to heaven is round; that to earth is square. When the Emperor worships heaven he wears a robe of blue, and blue is the color depicting celestial matters. When he worships the earth his robes are yellow, and yellow is the color pertaining to all worldly affairs; when the sun, he wears red; when the moon, white.

Dr. Morrison says "Buddhism in China is decried by the learned, laughed at by the profligate, yet followed by all." Nevertheless, there is a Mohammedan influence which has affected the design character and the arts as practiced in the north and west of China, and here the influences of India and Persia are noticeable.

In its hatred of idolatry the Koran forbids the depicting of anything in earth or heaven, and this law has forced the art of the strict Mohammedan into narrow channels, and we have the outcome of the conventionalized flower treatment.

But there are few strict Mohammedans in China, and the Buddhist faith gives full license to the representation of animal forms. The student is commended to the study of "Chinese Porcelain," by W. G. Garland, issued with 485 illustrations, for nothing short of such a book can properly present the mythological, the religious, the symbolic and emblematic characteristics of Chinese design.

The Chinese employ, in their decorative work, an endless list of deities, demons, monsters, animals of all sorts. Their eight immortals are frequently introduced upon fan work and embroideries; in fact, the figure eight is somewhat of a favorite with them. They have eight lucky emblems, eight immortals, eight precious things, eight Buddhist symbols, eight ordinary symbols. They have four fabulous animals, and to the terrestrial branches twelve other animals bear symbolic relations.



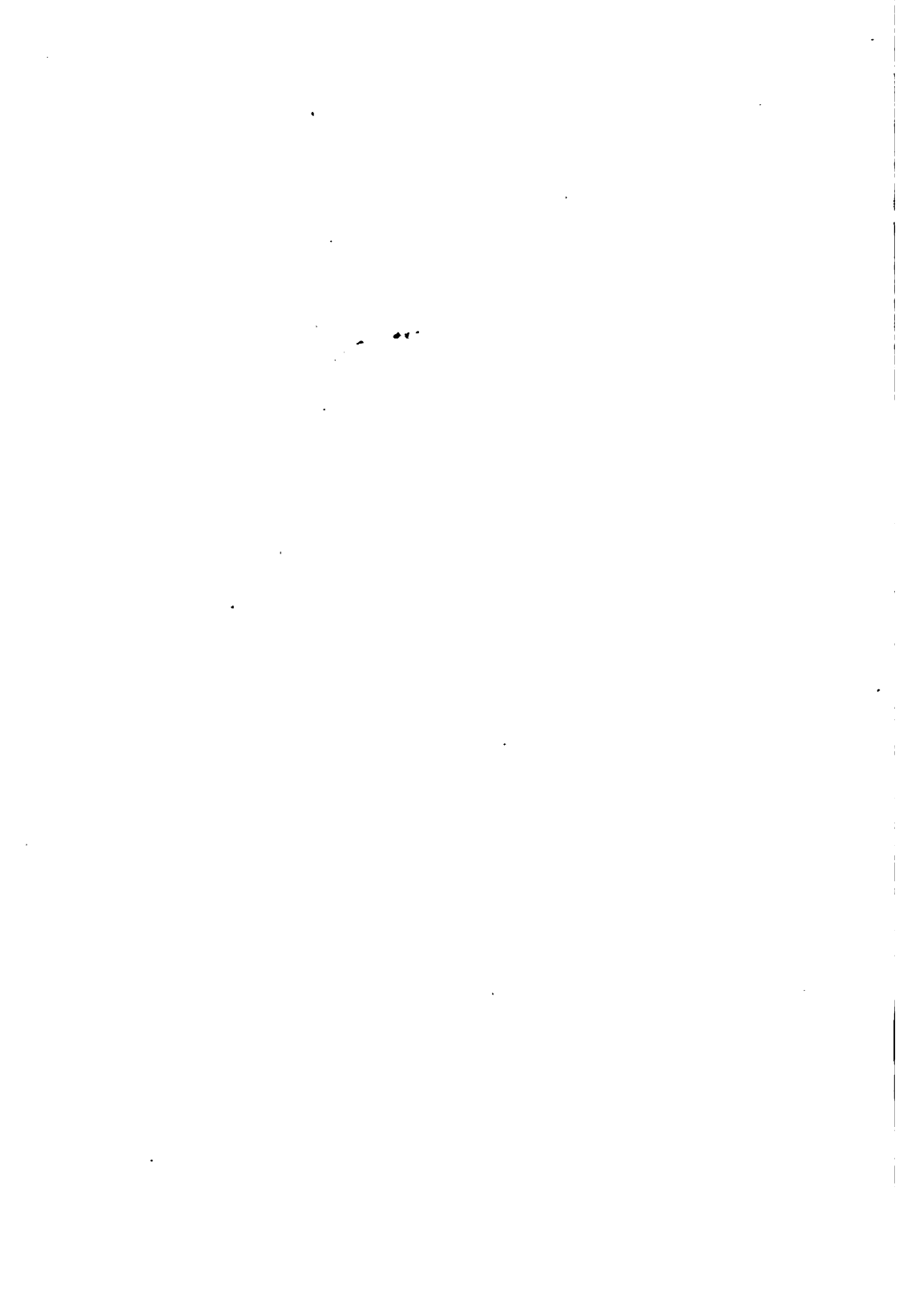
WITH THE EMPRESS DOWAGER



CHINESE WALL-PAPER, POPULAR IN TIME OF QUEEN ANNE

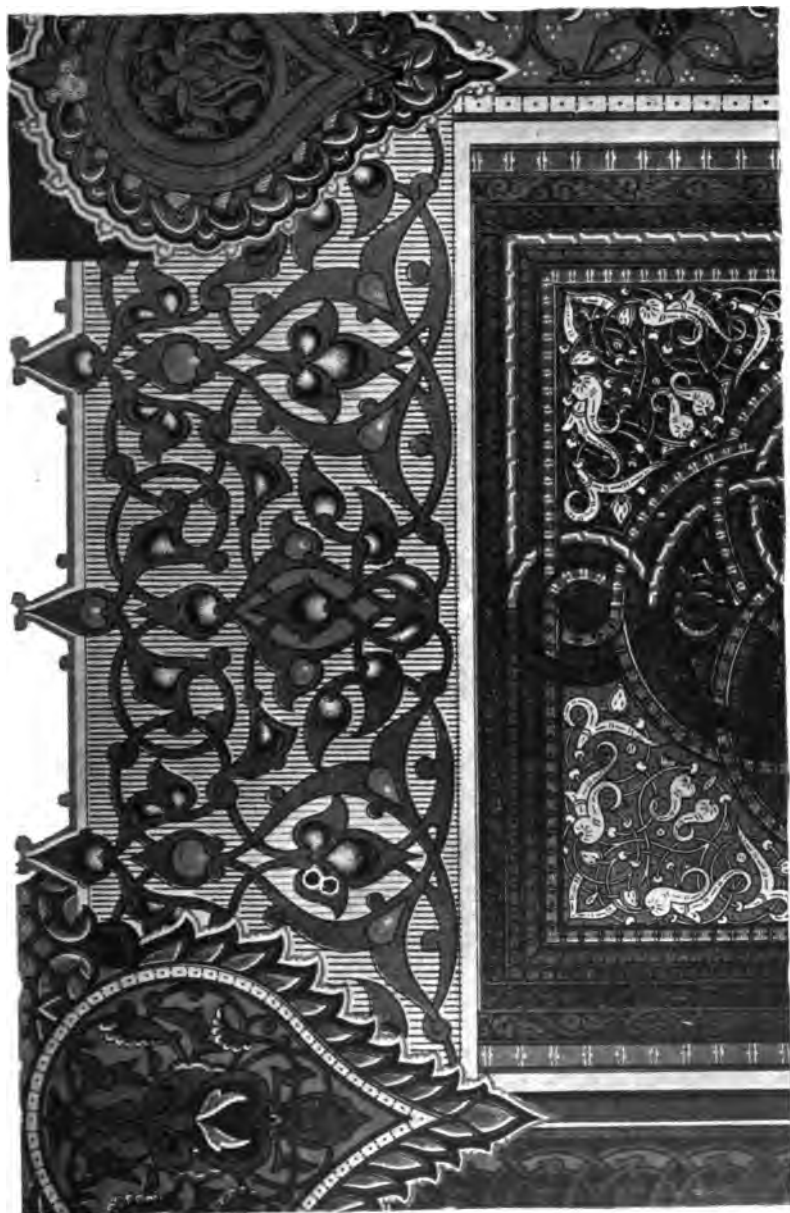


CHINESE WALL PAPER, POPULAR IN TIME OF QUEEN ANNE





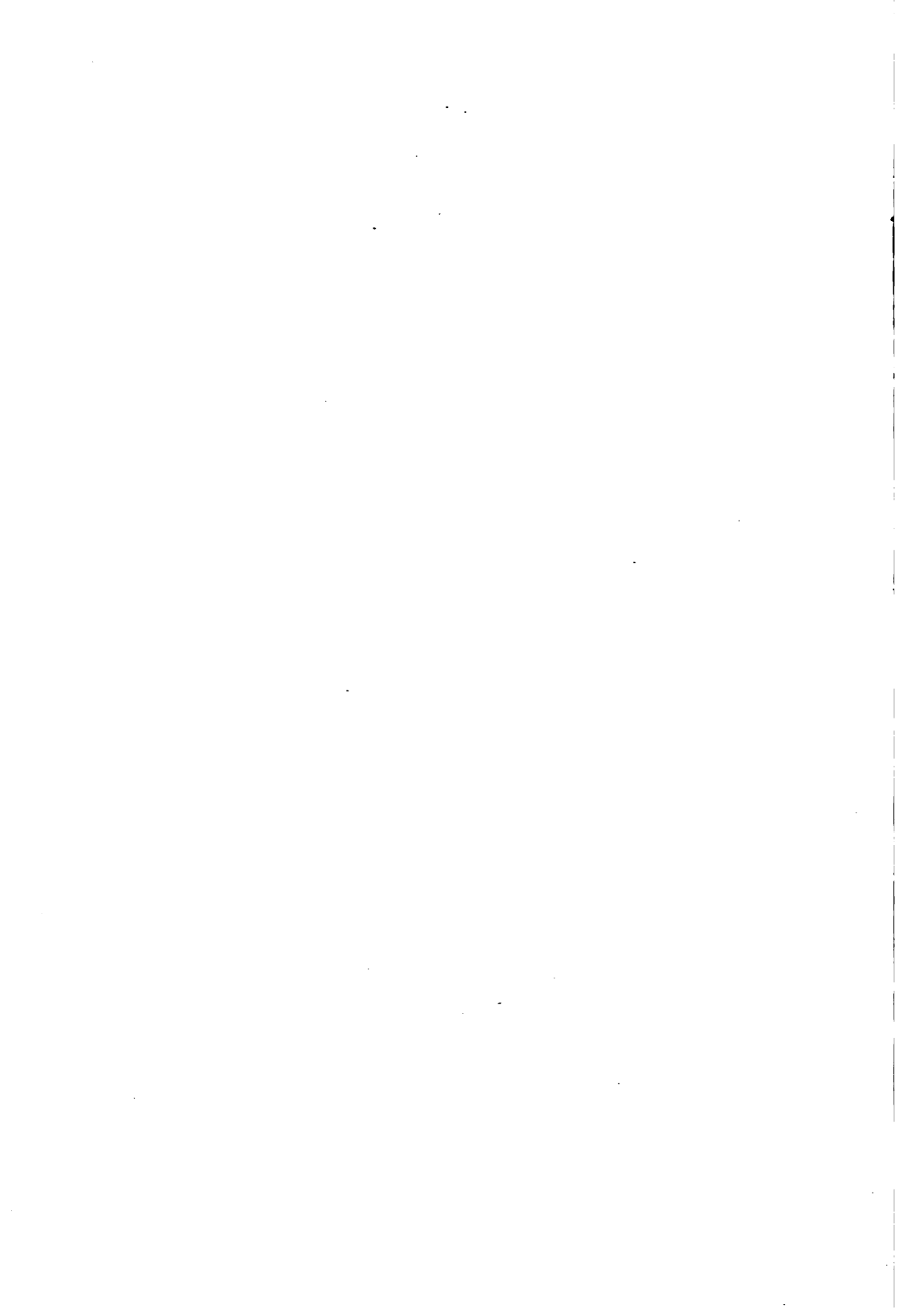
PERSIAN



ARABIAN



INDIAN





ARABIAN

EASTERN—ORIENTAL—MOHAMMEDAN

The terms Eastern, Oriental and Mohammedan are used interchangeably. The Orient has, however, distinct geographic boundaries which include India and China, but do not include the countries of the Mediterranean. For convenience, however, we include in the classification the Mohammedan districts.

INDIA—2000 B. C.—FIRST PERIOD 2000 B. C.—1525 A. D. (BRAHMA 1400 B. C.—500 B. C.; BUDDHA 500 B. C.); MOGUL EMPIRE 1525 A. D.—1748 A. D.; ENGLISH CONTROL 1748 A. D.; ENGLISH EMPIRE 1858 A. D.

PERSIA—558 B. C.—PERSIAN EMPIRE 558 B. C.; EXTENDING WITH SOME INTERRUPTIONS TO 641 A. D.; CONQUERED BY THE SARACENS (ARABS), BECAME MOHAMMEDAN 641 A. D.

ARABIAN—571 A. D.—MOHAMMED BORN 571 A. D., DIED 632 A. D.; SARACEN DOMINION 571—1258; TURKISH DOMINION 1258.

MOORISH—711 A. D.—1610 A. D.—CONQUEST OF SPAIN 711; MOORS EXPELLED FROM SPAIN 1610; ALHAMBRAIC PERIOD 1200—1300.

TURKISH—1298 A. D.—ASIATIC EMPIRE ESTABLISHED 1298 A. D.; EUROPEAN EMPIRE ESTABLISHED 1453 A. D.

PERSIAN, Indian, Arabian, Moorish and Turkish designs have characteristics in common. It is not difficult to differentiate between these five forms of Oriental design if we bear in mind that—

Persian art was mythological and assimilated much of the Assyrian and Egyptian. In 641 A. D. Persia was conquered by the Saracens, and from that period its art was dominated by the dictates of the Mohammedan creed interdicting the use of animal figures.

Prior to Mohammedan influence animal life was commonly depicted in designs.

Turkish design is hybrid, and bears the imprint of the arts



of Phœnicia and the Holy Land, Assyria, Babylonia and Chaldea. Religion Mohammedan.

Indian design from 500 B. C. to 1748 had been Buddhist, and the laws of the Koran never affected Indian art.

Arabian is purely Mohammedan and the Moorish descends from the Arabian.

At the very outstart our study of Oriental art must be illuminated by an appreciation of the religious influences of the Koran, the Mohammedan bible, which forbade the depiction of life forms.

United by a common faith, early INDIAN design was naturally pure. Nor was it hedged and confined by any interdictions. It was characterized by an overflowing abundance, showing a fantastic temperament, profuse in richness with ever-recurring motifs, to be found principally among the native plants and flowers.

The first period of Indian art was influenced by the Brahman religion, and was replete with mythological motifs. The Mohammedan period showed naturally Mohammedan tendencies in art, but there is no form of Oriental art which was less conventionalized and more liberal to decorative treatment than the Indian. Scroll, floral and mythological suggestion appeared in frequent juxtaposition with religious symbolism and the depiction of animal life, but it was all presented in good decorative spirit. Birds in life-like plumage, flowers and animals, verdure conventionalized design, like the cashmere pattern, were all utilized.

The PERSIAN Empire, prior to its conquest by the Arabians, was saturated with the spirit of mythology. Like the Egyptians and Assyrians, the fabled animals, serpents and birds, had a deep religious significance and were utilized in designs.

When the Arabians conquered Persia the Arabian charac-

teristics were introduced, as may be frequently noted in the vase ornamentation of Persian design. Little by little the mythological character of Persian design, together with life forms, disappeared, and the floral, arabesque and strap character succeeded.

The Mohammedan Persian is full of conventionalized florals. Like the Arabian, the design springs from one root; it is seldom broken. It is what we nowadays call an all-over pattern, springing from a base and broadening with branches and tendrils like vegetable life, elaborated with traceries.

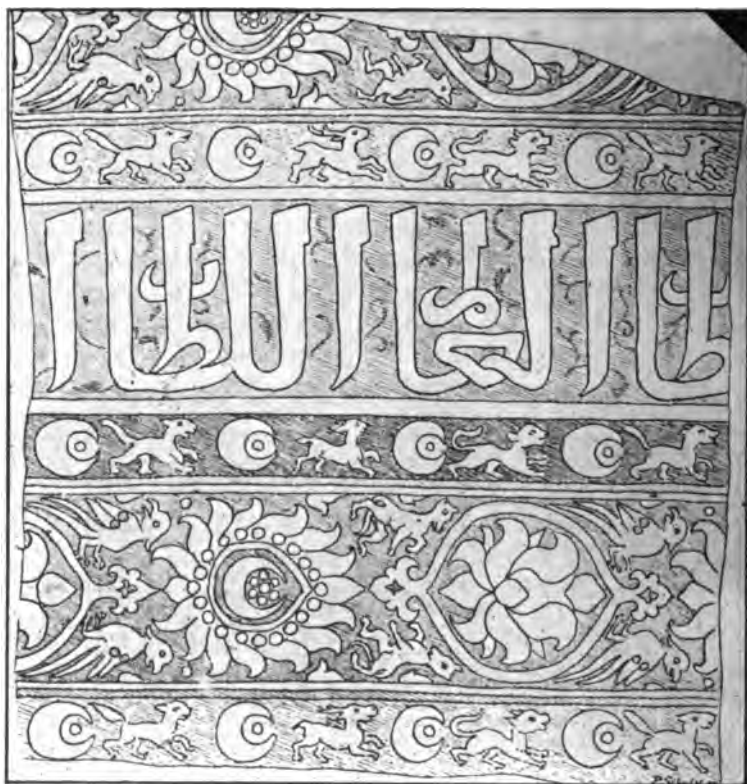
The orthodox ARABIAN, forbidden the depiction of animal forms, developed a style of design pompous with elaborate arabesques, scrolls and sweeping lines intertwining. After the conquests of Northern Africa the inhabitants of Roman and Greek descent accepted the Mohammedan faith and amalgamated with the Arabians under the name of Moors. Soon after, in 711, the Moors crossed to Spain and established the MOORISH government. Thus, with Arabian origin, their arts, which developed to extraordinary magnificence and grandeur, bore Arabian characteristics. The Mohammedan type of design was elaborated, more details of strapwork being interlaced most ingeniously. Series of designs were interwoven into a complex ensemble. The floral and geometrical details which were ignored by the Arabians, were each and every one ornamented



PERSIAN

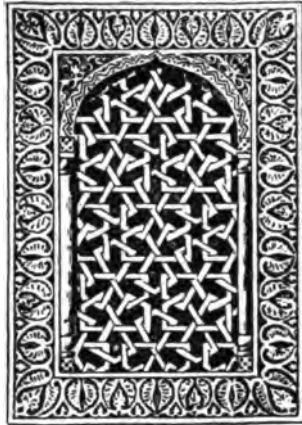
with rare skill by the Moors. Gold, red and blue were much used. The Moorish treatment impresses one with the idea of one pattern interlacing another. Inscriptions were used decoratively; hieroglyphics were used ornamentally. In the Alhambra the walls were covered with inscriptions.

The Turks were nomadic tribes converted to Mohammedanism in the Seventh Century. The TURKISH dynasties reigned in Palestine, Syria and Egypt, and under the name of Turkomans covered Bokhara. The power of the Turks in Asia Minor and the rapid expansion of the Mohammedan faith in the Fourteenth Century gave great anxiety to all Christendom. Floods



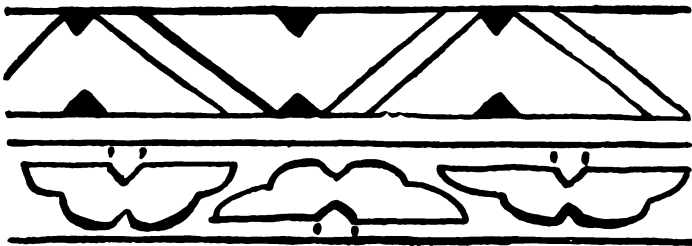
ALHAMBRAIC

of crusaders poured across the Bosphorus, alarming the Greeks at Constantinople, who intrigued with the Turks to check the Crusade movement. But this alliance bred internal dissension and intrigue, and finally terminated in the surrender of Constantinople, 1453, to their old allies; thus the Turkish Empire in Europe was established. Christian churches in the conquered countries were either changed by the Turks into Mosques or Christian artists were charged with the erection of new buildings. So this and later periods of Turkish ornamentation were influenced by Byzantine as well as Arabian modes, and what we are pleased to now call Turkish ornamentation, covering the Turkish Empire in Europe, Armenia, Kurdistan and Mesopotamia, became much confused.



It is significant that Mediæval art was largely Christian, and when the Mohammedans established their European Empire in Constantinople Christian symbolism and Mohammedan symbolism were merged.

The geometric forms so much used in Mohammedan design were apparently meaningless, but they frequently represented conventionalized animal life; the Koran forbidding any direct representation, the artist utilized the life form conventionalized. The two illustrations that we show are conventionalized butterflies, and give an excellent idea of the method.





GREEK (IONIC) MODERN TREATMENT



DORIC



IONIC



CORINTHIAN

GRECIAN

GRÆCO-PELASGIC 1900 B. C.-1384 B. C.; DORIC 700 B. C.; IONIC 600 B. C.;
 CORINTHIAN 290 B. C.; HELLENISTIC 290 B. C.-168 B. C.
 ETRUSCAN 1040 B. C.-238 B. C.

THE ancient Greeks received their first rudiments of art from the Egyptians, changing and elaborating the old forms. One decorative device purely Greek is the anthemion, which, with the acanthus, can be traced through subsequent centuries in various forms, and we recognize it as one of the distinctive features of the Renaissance of three thousand years later.

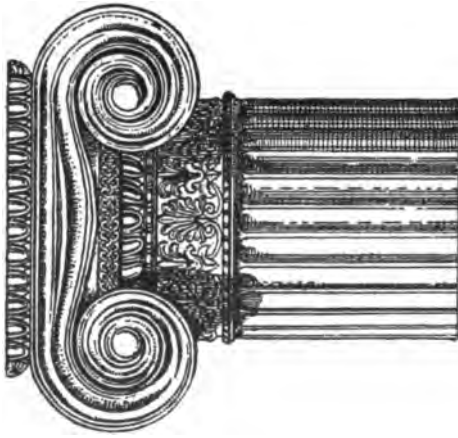


THE ANTHEMION

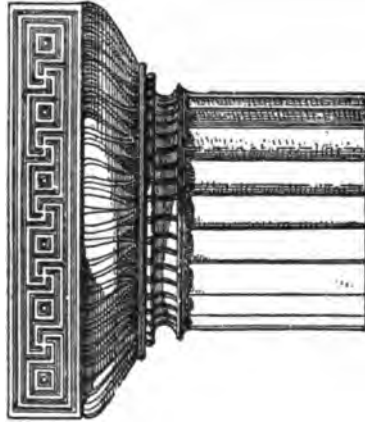
The earliest and incipient period of Greek art is generally termed Græco-Pelasgic.

The three purely Greek orders are the Doric, a development of the seventh century, B. C.; Ionic, a development of the sixth century, B. C.; Corinthian, a development of the third century B. C.

The Doric capital, as shown by the illustration, is exceedingly simple. The Ionic is characterized by volutes. The Corinthian is rich in elaboration, with rows of acanthus leaves placed one upon the other, with volutes above them at each corner.

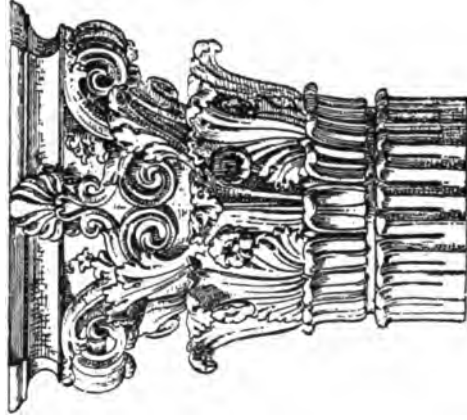


IONIC



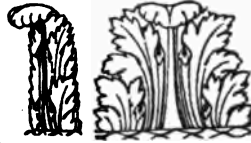
DORIC

GREEK CAPITALS



CORINTHIAN

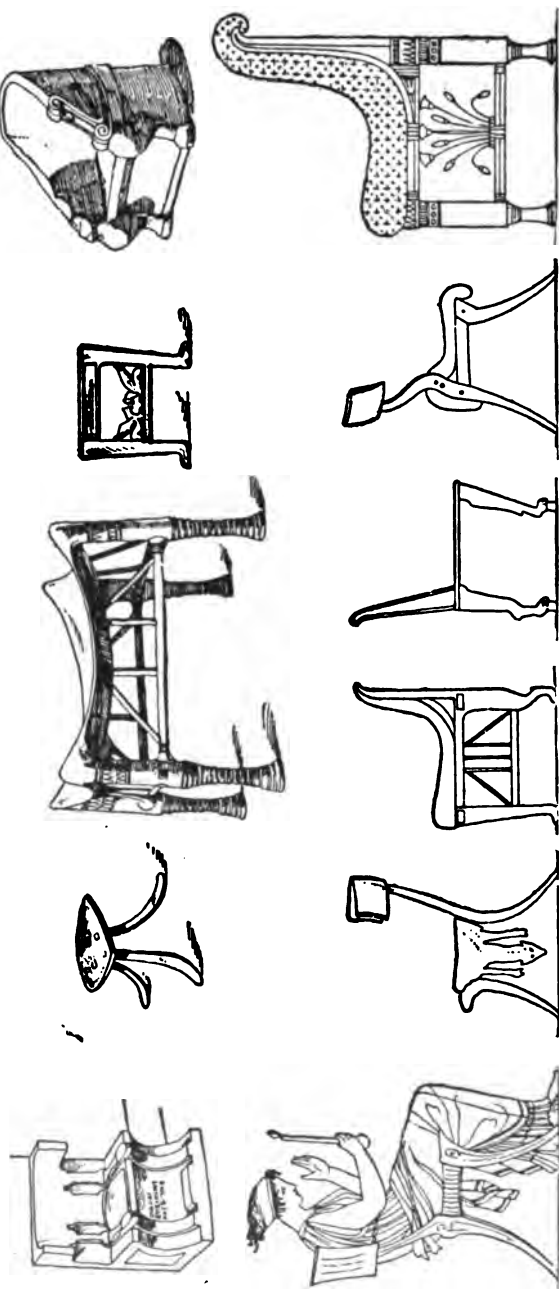
Of all the ornamental styles which have been borrowed from plants the acanthus is the most popular. It was introduced by the Greeks, but has been used repeatedly in innumerable other styles. Its popular application is due to the ornamental possibilities of its beautiful leaves. The Greeks treated the acanthus with sharp-edged, comparatively narrow leaves. In the Roman style the tip of the leaves became rounder and broader. The Byzantine and Romanesque styles again returned to stiffer, less delicate forms, and the Gothic gave the leaf large, round bulbous forms. The acanthus as illustrated here is Grecian in style.



We hear of Grecian borders, Grecian friezes, and there in itself lies much of the dominant characteristic of Grecian decoration. Designs very seldom in Grecian were of an all-over character. The mural character was undertaken usually in borders or friezes. The work was of a character to suggest nowadays a stencil form. They were lines little shaded. The Grecians took squares and built within them. They never indulged in broad sweeps. Thus the Greek fret was a design of squares, a lasting feature modified and elaborated by innumerable touches.

The Greek school is purely classical. In fact, the term Classical in a strict sense is applied to the best periods of ancient Greek art, and to the Roman arts where the Roman work is the result of a direct following of Greek art.





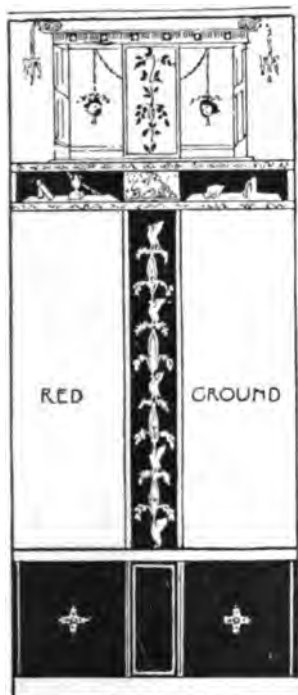
FIRST LINE—PRIEST'S CHAIR (GREEK), THREE EGYPTIAN STOOLS, JUDGE'S CHAIR (GREEK)
 SECOND LINE—THE THREE CURVED CHAIRS ARE GREEK, THE OTHER THREE CHAIRS ARE EGYPTIAN



ROMAN

wars with the Romans lasting through the Fourth Century B. C. were subdued and assimilated in 280 B. C.

Early Roman art was influenced by the Etruscan; later Roman art by the Greek. The Romans themselves were too busy building a world empire to develop an independent art. But after they had assimilated the Greek cities of Italy and Sicily and of the Peloponnesus and the country to the north—in the Third and Second Centuries B. C.—the new conditions under



WALL DECORATION IN THE CASA DEL LABIRINTO. POMPEII

POMPEIIAN



ROMAN



THE RENAISSANCE TREATMENT OF POMPEIIAN



ETRUSCAN



ETRUSCAN



GREEK

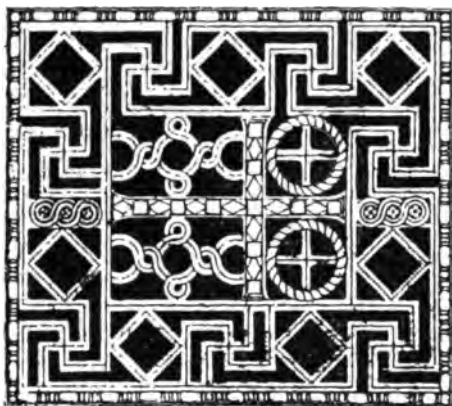


ONE LEAF OF A ROMAN DIPTYCH 3rd CENTURY

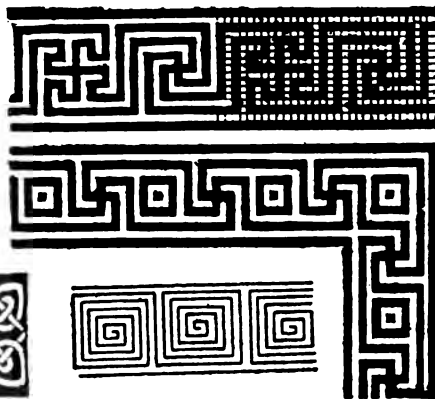




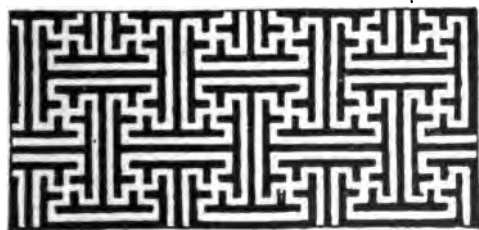
GREEK



CELTIC



JAPANESE AND GREEK



JAPANESE



ASSYRIAN GULLOCKE.

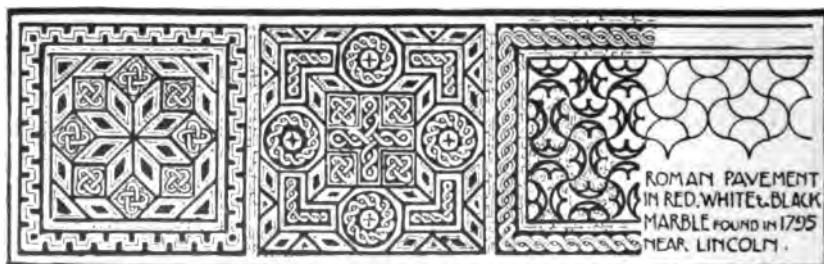


GREEK WAVE.



GREEK

which Greek artists worked and the immense size of the buildings that were demanded by the world-conquerors created a distinctive Roman—or Græco-Roman—architecture and ornament. With the spread of Christianity it became transformed into Christian Roman (Mediæval Roman or Byzantine) art, whose most famous periods are those of Constantine, who adopted Christianity as the State religion of the Roman Empire and removed the capital of the Empire to Constantinople and of Justinian (527-565 A. D.).



ROMAN PAVEMENT
IN RED, WHITE, BLACK
MARBLE FOUND IN 1795
NEAR LINCOLN.

GREEK FRET
RECTANGULAR & UNIFORM.



ISORHOMBIC FRET
RIGHT-ANGLED LINES
COMBINED WITH DIAGONALS



ISORHOMBIC FRET
RIGHT-ANGLED & DIAGONAL LINES



EGYPTIAN CURVED FRET

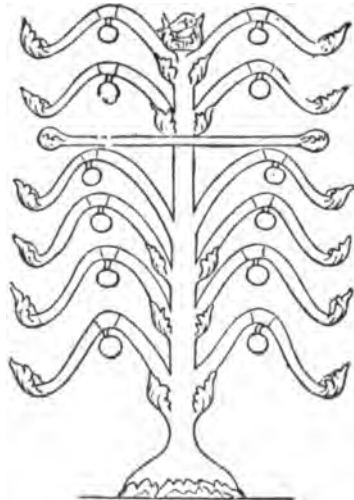
The form of trees of life covers one general principle, but varies in details.

One associates the square fret with Greek art, but the Chinese used it two thousand years before, and the Japanese and Moors also utilized it in a modified form. The Greek wave and Greek guilloche can be traced back to the Egyptian and Assyrian, and the use of Celtic fret is also interesting in its relations to the Greek form.

Another symbolism which is much used and which one finds in the Persian as well as the Christian art, is the Tree of Life. It is shown in different forms, the terminals showing sometimes the acanthus details here illustrated, and sometimes cones or lotus buds entwined in vines. Although closely associated with ecclesiastical decoration and representing the genealogy of Christ, the symbolism is traced back to Assyria and Egypt, 2000 years before Christ.

The Christian Tree of Life is usually termed the Jesse Tree. It represents the genealogy of Christ as it is given in the Gospel of St. Matthew.

The form of





ROMAN—POMPEIIAN

ROMAN—753 B. C.-455 A. D.

POMPEIIAN—100 B. C.-79 A. D.

THE Roman Empire, founded 750 years B. C., was the fourth great empire of antiquity.

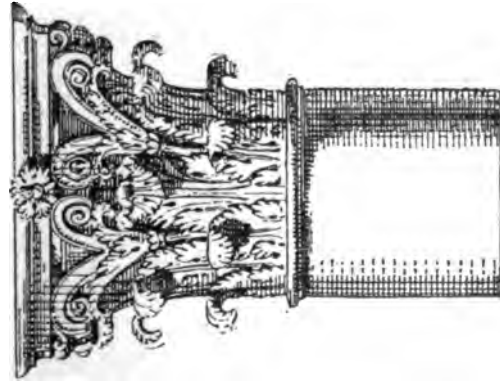
The Romans, for want of an artistic style of their own, were dependent at first upon the Greeks, but instead of following the simplicity of that style they exaggerated the decorative treatment.

In accordance with their love for pomp and splendor, Romans had a predilection for the Corinthian order, which they elaborated with fine artistic feeling; the Pantheon at Rome is a good example.

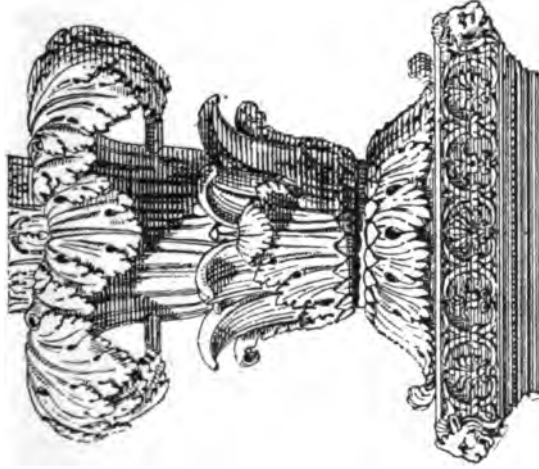
We find the Roman style full of dolphins and winged horses and volutes, extravagant but beautiful in decorative imagination. The different forms of leaves are idealized in a manner so that their natural origin is hardly to be recognized. The acanthus, oak leaves, laurel, pineapple, vine, palm, ivy, poppy and rich floral, fruits and figure work were much employed.

It is difficult to treat of the Renaissance Period without bearing well in mind all these characteristics of Roman art.

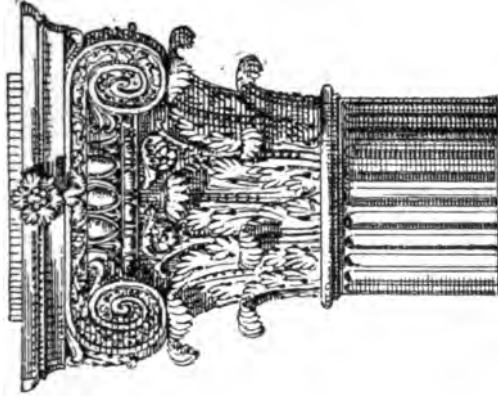
The more that one studies the five orders recognized in classical architecture the more one is impressed by the unusual beauties embodied in the Greek Ionic, Doric, Corinthian and the Roman Composite and Tuscan, the latter being a form very simi



ROMAN CORINTHIAN



CORINTHIAN CANDELABRA CAPITAL



COMPOSITE

ROMAN CAPITALS

The five orders recognized in classical architecture are Greek Ionic, Doric, Corinthian, and Roman Composite and Tuscan, similar to the Greek Doric.

lar to the Greek Doric. There is a class of unthinking people who shrink at the suggestion of a thing that is classic, believing that it lacks the pleasure-giving qualities of what, for want of a better term, we are apt to call "popular" design; but the term classic is in reality an expression applied to the highest type of art, and whether it is of music, literature or decoration, a thing that is classic is the most lasting. To the people who like "popular" things, the *classical is really the most popular*, a fact evident when you consider that, in the case of the Greek and Roman, it has lived for centuries. With music it is the same. The melody that we term "popular" and that we say we prefer because it is not so severely "classical" as some other things, jingles in our ear for two or three months at most and is then forgotten, or if it recurs again, it is distasteful as a remembrance.

A study of the details of the Greek and Roman decoration has been a source of joy to all lovers of the beautiful. The Ionic, or style embodying the volute principles, was introduced 600 years B. C., the Corinthian, 290 B. C.; and it is the Corinthian style which appealed to the splendor-loving people of the Roman Empire and developed the Composite, which combined the Greek Ionic and Corinthian.

CLOSELY following the Roman came the Pompeiian. The most beautiful form of mosaic work was undoubtedly done by the Romans, who produced not only geometrical mosaics, as we observe in so many floors excavated at Pompeii, but flowers, animals, still life, human and divine figures, even completed pictures. The materials used were stones of different colors, chiefly marble, and the designs were exquisite. The wall paintings found at Pompeii and Herculaneum give us some idea of the lost Grecian paintings, for most of the Pompeiian as well as Roman works are reproductions of originals by Greek masters.

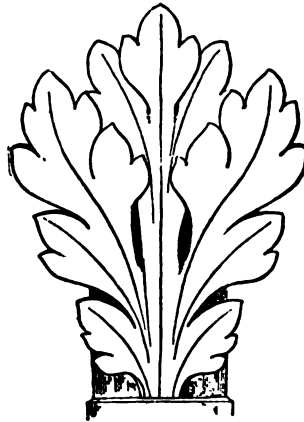
The apartments of the Pompeiian house were all without windows. Walls were divided into a dado, a middle and an upper section. The dado generally had a black ground with simple ornaments or linear decorations.

The purple, green, blue or violet ground of the middle space was enlivened with one or more figures or landscapes having ornamental borders.

The upper space was usually white, enlivened with graceful scenes in various colors. There were, however, apartments, the walls of which began with yellow dadoes and terminated with black friezes. Besides very rich arabesques, there were garlands, fruit, masks, candelabra, animals, which, imitating nature with great fidelity, arrested the eyes of the beholder. The walls always terminated at the top in a small painted stucco concave, from which the ceiling rose.



GREEK



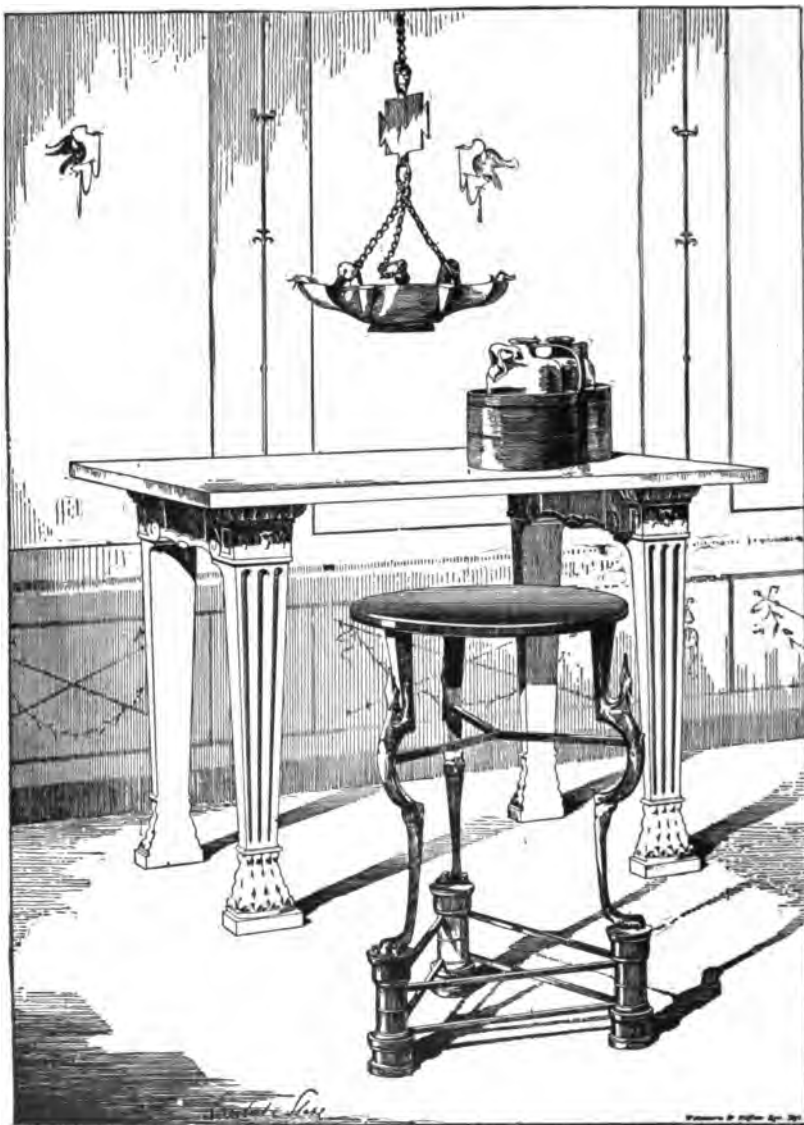
BYZANTINE



ROMAN



BYZANTINE



POMPEIIAN



ROMAN

BYZANTINE—328-1453.

BYZANTINE—328 A. D.—1451 A. D.—EARLY 328 A. D.—550 A. D.; CONSTANTINE I 272-337, EMPEROR 330 A. D.; BEST PERIOD 550 A. D.—1000 A. D.; LATE OR ITALIAN PERIOD 1000 A. D.—1451 A. D.

Constantine I, surnamed the Great, was born at Nissa 272 A. D., and died 337 A. D. He became Emperor of Rome 306 A. D., and defeated several rivals for the throne. He was the first Roman Emperor to adopt Christianity. In 328, while preparing for battle, a cross appeared in the sky, and accepting it as an omen he embraced the new religion. With his conversion Christian art emerged from the catacombs, and for 700 years all art and architecture was lavished on churches and ecclesiastical trappings. In 330 A. D. he removed the capital of the Roman Empire from Rome to Byzantium; hence the name Byzantine is given to all Christian art previous to 1000 A. D. Subsequently the name of the city was changed to Constantinople, and in 1453 it became a Turkish city.

WHEN Greece became a Roman province the taste of the Greeks spread over the Roman Empire. On the division of the Roman Empire into the Eastern and Western Empires, Greece became attached to the Eastern Division, sometimes called the Byzantine Empire, and afterwards the Greek Empire.

In the fifteenth century an end was put to this Greek Empire by Mohammed II; Greece became a Turkish province.

The Greeks, however, never forgot that they were a distinct people, and although for four hundred years they were under subjection to the Turks they finally revolted. From this bit of history we can see where the Byzantine form of decoration became influenced by the Greek and Roman, and we can see also how many of the old Greek forms have found their way into

Turkish work, for the Turks were so closely associated for four hundred years with the Greeks that they absorbed much of the atmosphere of their art, especially that gorgeous, resplendent form which was practised in Byzantium.

From the Fourth to the Sixth Century we have what is called early Byzantine or Oriental Roman.

It was permeated by the early Greek and Roman periods and influenced also by the East. It was a form resplendent in gold and brilliant color; the groundwork of many of the fabrics and many of the paintings was all gold, consequently the other colors, reds, blues and greens, required a very deep and full tone; thus the Byzantine color schemes may be imagined; even in enamel work gold was liberally used.

It was an age of luxury.

Byzantine art flourished into the Fifteenth Century, and the late Italian form found Byzantine fabrics, woven and embroidered, the most valued of all textile works the world over. This range of art treatment of over eleven hundred years was of a varied character, but in all that was attempted, either of a Greek or Roman character, or of the more Oriental type, the gold and deep primitive colors formed a distinguishing color characteristic.

Byzantine style engrafted Christian sentiment upon reminiscence of the Greek and Roman and exercised a powerful influence on all arts of the Middle Ages.

Mohammed, or Mahomet, the founder of the religion bearing his name, was born at Mecca, Arabia, 571 A. D., died at Medina 632 A. D. His life was largely spent in poverty and in religious wars, and during his life art found no place in the Mohammedan religion. Later, however, when the Mohammedans overran Byzantium and established their capital in what is now Constantinople, they adopted Byzantine art and carried it through all Southern Europe and Asia.

The extent to which Byzantine or Christian Roman art was dominant during the Middle Ages is not generally appreciated. Nor is an exact knowledge of what constituted Byzantine art possessed by many—even by those who are leaders in the decorative profession.

Yet the facts are to-day easily accessible, though in most books so presented as to obscure the fact that for nine hundred years (330-1204) Constantinople (Byzantium) was the capital of the Roman Empire and the centre of the world's commerce, civilization and art.

After the capture of this Imperial city in 1204 by the Crusaders from the West, and the establishment of the Latin Empire (1204-1261), the Byzantine emperors, though able to restore their dynasty, never attained their previous position of power and dignity. Even before 1204 Venice had succeeded Constantinople as the world's commercial and artistic capital, and with the capture of Constantinople in 1453 by the Turks, the last claim of Constantinople to leadership disappeared.

The great, significant fact of Mediæval art is that it was Christian. In all the ancient historic styles there is a close connection between religion and art. After Christianity under

Constantine became the State religion of the Roman Empire, it began also to dominate art and architecture. In the Eastern part of the Empire the new art, like the new religion, was inclined to be Oriental in feeling. In the West, overrun and possessed by Germanic tribes—Visigoths, Ostrogoths, Burgundians, Franks, Lombards, Saxons, Danes and Northmen—Germanic and Celtic influences tended to differentiate the Christian Roman of the West from Byzantine forms.

What did most, however, to alienate West from East was difference of language—Greek being the language in Constantinople and the East, while Latin was the



BYZANTINE

language of the West. The conquests of Justinian (527-566), who recovered Italy from the Germanic conquerors, extended the domain of Greek at the expense of Latin, and for two centuries Italy was more Greek than Latin. But Charlemagne, descended from the Frankish invaders of Gaul, and founder of a brief but glorious Franco-German-Italian Empire, restored Italy to the Latins. His coronation as Emperor in A. D. 800 by the Pope of Rome marks also the definite breaking away of the Latin—Roman Catholic or Western—Church from Constantinople.

Meanwhile, a third great language, Arabic, and a second great religion, Mohammedanism, had come rapidly to the front. Founded in the first quarter of the Seventh Century, Mohammedanism spread with lightning rapidity, and in a few years Arabia, Persia, Syria, Sicily, Egypt and the rest of Northern Africa and Spain were in their possession. In 1451 they completed their series of wonderful victories by capturing Constantinople.

About 800, in Germany, an independent style—Romanesque—began to develop, which was succeeded 400 years later by Gothic, a style born in France.



THRONE OF TSAR ALEXIS MIKHAILOVITCH (1629-1676)
BYZANTINE



PERSIAN



ITALIAN
PERSIAN INFLUENCE
SIXTEENTH CENTURY



ITALIAN
SIXTEENTH CENTURY

INFLUENCES OF MOHAMMEDAN ART.



TREE OF LIFE
USED LATER IN CHRISTIAN
SYMBOLISM

ONE may feel reasonably sure in determining the pronounced periods of design, for in fixed periods the motives are traditional and definable, or spring from a germane root.

We can comprehend the Greek, the Roman, the Renaissance and the Seventeenth and Eighteenth Century French periods; but the innumerable evolution stages, and the periods affected by commercial absorption or by conquest or by the spread of the Christian Religion, are confusing.

For example, the Saracenic conquests carried the arts of one country to another and combined and assimilated the Mohammedan and Byzantine characteristics. The Crusaders also scattered the Byzantine and Far Eastern art germs through all

Europe, and falling upon new soil, the seed developed art forms the analysis of which is frequently perplexing.

Out of this chaos we shall attempt to give order.

The student must understand at the outstart the meaning of the terms Byzantine and Saracenic. There is nothing which bewilders one so much as the failure to appreciate the synonyms of a term.

For example, Early Christian is an expression frequently synonymous with Byzantine, for Byzantine was an art full of Christian symbolism. Saracenic is an expression interchangeable frequently with Moorish, Moresque, Morisco, Mussulman, Arabic, Arabian and Alhambraic.

Sicilian (Siculo Saracenic) is largely Saracenic, and Venetian, Persian and Indian are included in the development of Byzantine or Saracenic art.

SARACENIC

THE Saracens were followers of Mohammed, who was born in 571 A. D., at Mecca, Arabia, and preached the unity of God.

When in 622 he fled from his native land he gathered around him trusted followers who accompanied him and were called



PERSIAN



SICILIAN
THIRTEENTH CENTURY



BYZANTINE

Saracens. Mohammed gained many victories over his enemies, and at his death left behind him an ardent band who spread the faith by means of the sword.

This was the beginning of Mohammedan and Moham-
medan art.

Among the strict rules laid down by the Koran was the prohibition of any representation of living form, human, animal, or even vegetable. Hence they made general use of geometrical decoration, and some of their designs were remarkable for intricacy and variety. The Mohammedans used also strap work and flat bands with intersecting lines.

The next development was the employment of an alphabet at once beautiful and sacred.

This inscriptional form of design was used very largely in



SARACENIC. ELEVENTH CENTURY SILK DAMASK,
SHOWING PERSIAN AND BYZANTINE INFLUENCE

conjunction with Arabesques, the last of the distinctly Arabian motifs in decoration.

The first conquests of the Mohammedans were in Syria, at that time a part of the Byzantine Empire ; thus Byzantine influence from the earliest days crept into Arabic art.

Surface decoration was common to both Byzantine and Arabic. Both adopted what we term flat carving.

The Saracens penetrated Persia and later India, and then living form crept into their decoration.



ITALIAN, SIXTEENTH CENTURY. SHOWING
FIRST USE OF PINEAPPLE AS DESIGN MOTIVE

The law of growth was carefully observed.

Every leaf came out of a stalk ; every stalk out of a stem ; every stem out of a root, often elaborate in its ramifications.

The Mohammedans invaded Egypt, appropriated Turkey,

established settlements in Sicily, where in the Twelfth and Thirteenth Centuries Saracenic and Sicilian art were closely affiliated. The most vigorous type of the Saracenic style is the type that followed the invasion of Spain, where, assisted by the Moors, the Saracens founded an important kingdom in 711.*

The Moors were a mixed people, constituting an important element in the population of Northern



SICILIAN. SHOWING BYZANTINE INFLUENCE

* Syria, Palestine, Persia and Egypt came under Moham-
medan dominion between 632
and 641. By 709 the Saracens
had extended their sway over
Northern Africa and the Sar-
acen Empire covered the country
from Turkestan to the shore of
the Atlantic. By 711 they had
subjugated nearly the whole of
Spain. Sicily was conquered
between 827 and 858 and early
in the Tenth Century they ex-
tended their incursions into
Burgundy. India was invaded
in 711 and Constantinople fell
to the Turks in 1453.



SICILIAN



ALHAMBRAIC



ALHAMBRAIC



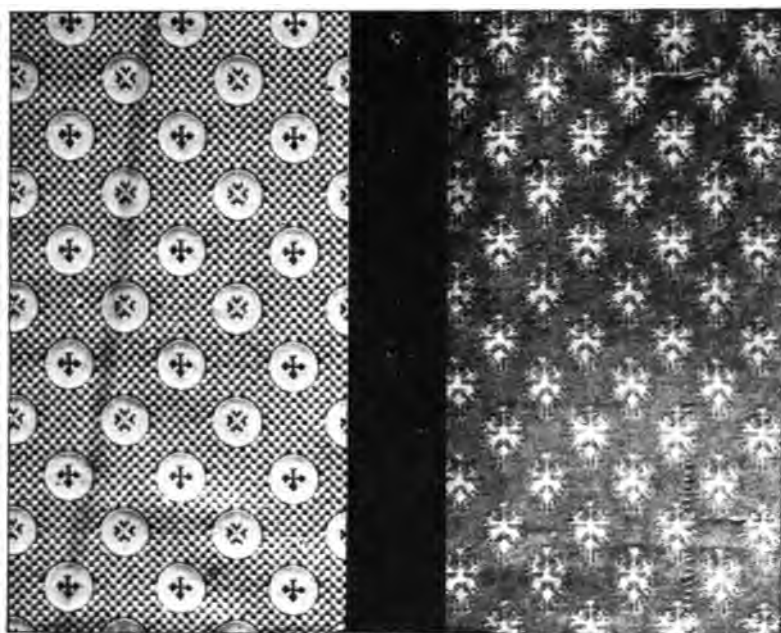
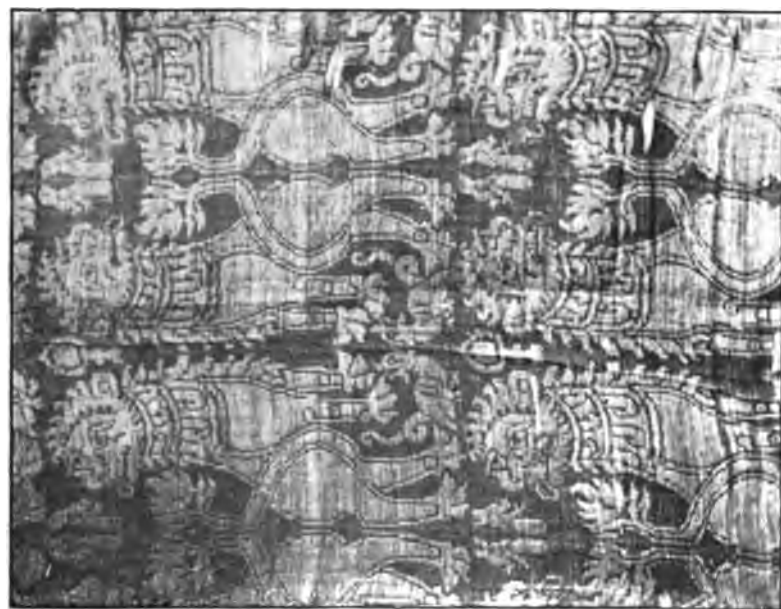
ALHAMBRAIC



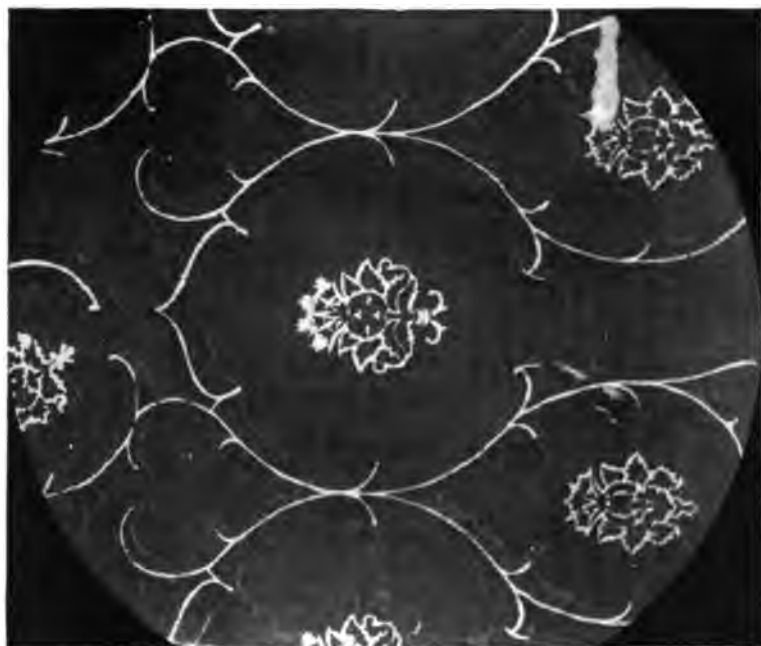
VENETIAN
FIFTEENTH CENTURY



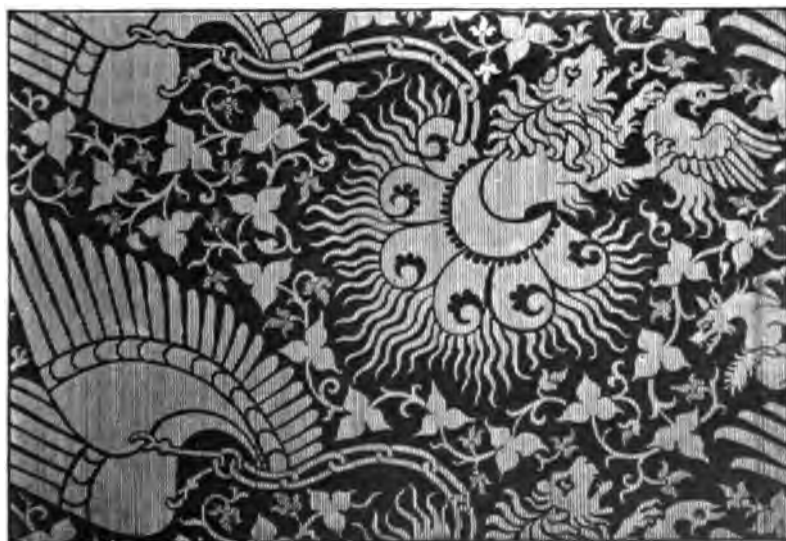
ST. FRANCIS OF ASSISI. 1182-1226
PREACHING THE CHRISTIAN DOCTRINES TO THE MOORS



BYZANTINE, IN GOLD AND FLORID COLORINGS



PINEAPPLE MOTIF



MEDIEVAL ARABIAN



FOURTEENTH CENTURY DAMASK

Illustrations on three preceding pages selected by Professor Paul Schulze, Director of the Royal Textile Museum, Crefeld.



VENETIAN.
SIXTEENTH CENTURY

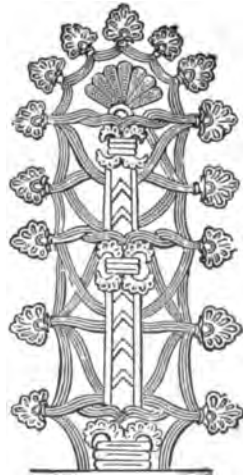
Africa, Mauris, Numidians, Phœnicians, Romans and Arabs. They were conquered and converted by the Arabs at the beginning of the Eighth Century, and having embraced Mohammedanism, joined the Arabs in the invasion of Spain.

In the Tenth Century Moorish dominion supplanted that of the Arabs in Northwestern Africa, and at the close of the Eleventh Century invaded Spain and swept away the Arab kingdoms that had arisen on the ruins of the Caliphate of Cordova. After half a century their reign fell to pieces. Although they retained dominion as the Kingdom of Grenada, of which the Alhambra was the fortified citadel, and their arts reached a height of great splendor, constant warfares with the kings of Castile so weakened them, that they succumbed finally in 1492, and refusing to accept Christianity, were expelled from Spain, and began their piratical career in the Barbary States.

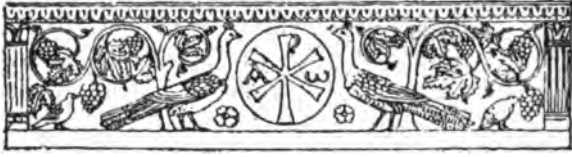
Those who accepted the religion came to be known as Moriscoes; they were subjected to the most rigorous supervision, and any lapses from their adopted religion were punished by the inquisition. Finally in 1610 the last of the Moors or Moriscoes were expelled from Spain.

The Moorish style as displayed in the decoration of the Alhambra was called Alhambraic.

Mohammedan art flourished in Southern Europe between the Eighth and Fourteenth Centuries. In Constantinople, which fell to the Turkish in 1453, and in India, it still survives—barely.



TREE OF LIFE



BYZANTINE

THE character of the Byzantine form of decoration may be understood by the historic development of the nation. It included much that was Greek and Roman, with adaptions from Persia and Syria, and all subjugated by the influence of the Christian religion and its symbolisms.

The sharp Acanthus foliage of the Greeks was united with the Christian cross and circle, and the vine and the dove and here and there a peacock. The ceilings were domed and vaulted, Mosaics were liberally used and gold and silk and precious marbles and interlacing crosses, circles and vines, were conspicuous details. It must be borne in mind that silk culture (so goes the tradition) was introduced into Europe in 552 by two Persian monks who had discovered the arts and methods of silk raising in China and secretly conveyed the silkworm eggs to Constantinople, where soon a royal factory was established and a state monopoly was set up for the manufacture of silk fabrics.

The Byzantine court thus held the monopoly in silk weaving for many years.

Subsequently, silken stuffs were made in Greece, thence the industry was conveyed through the emigration of a Greek colony to Sicily, 1130, although already at Palermo the Saracens had established silk weaving.

At about this period Sicilian decorative design became, as one can well imagine, a confusion of the Byzantine, Greek and Saracenic. We see bird figures and animals placed back to back, or vis-a-vis; sometimes fishes grotesque and otherwise mixed with foliage and scrolls with Arabic inscriptions. To trace the analysis of pattern throughout this period is to trace the history

of nations. Byzantine design frequently leans toward the Greek mythological and scriptural.

PERSIAN

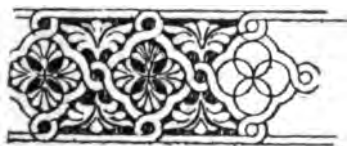
WHEN the Arabs under Mohammed (then called the Saracens) conquered Persia, Syria and the countries south of the Persian Sea, and invaded the borders of China and India, Africa and Spain, the Mohammedan influence was bound to be felt.

Byzantine art was actively taken up in Italy, the Venetians preserved it, the Sicilians were influenced by it, and, indeed, it is due to its magnificence and its dissemination by the Crusaders who disclosed to the barbarous West the artistic civilizations of Constantinople, that the late Gothic and Renaissance eras in art were aroused; but the fact must not be disregarded that Persian art influenced Byzantine art as much as Byzantine art influenced Italian.

In early Persian design we see much that is derived from ancient Assyria and Babylon, the motifs of which were frequently the tree of life with divinities, priests and worshippers on either side, the whole being sometimes enclosed in circles; this symbolism appealed to the Byzantines and was directly adopted.

In the later Persian, animals take the place of the human figures, sometimes back to back, divided by a stem or floral ornament reminiscent simply of the sacred tree.

.. The animals are usually lions, cheetahs or griffins, all ornamental abstractions and parrots and other birds of high plumage were conven-



SICILIAN 15TH CENTURY.

tionally treated. The Saracens took these motifs and interpolated Arabic inscriptions.

In the Fourteenth Century these Persian motifs were applied in set rows across a surface, following the methods of the Greek designers.

Much that we see termed Sicilian is full of the Persian cheetahs and Indian parrots and antelopes, elephants, gazelles and African flora, due to the Saracenic dominion during the Twelfth Century.



SICILIAN
THIRTEENTH CENTURY

Subsequent to the Twelfth Century the Greek and the Christian elements of ornamentation became much used, for about this time the spirit of the Crusaders pervaded the arts, and Christian emblems were generally adopted—fabulous animals, birds, heraldic forms, sunbursts, Christian emblems, angels with swinging censers, cloud forms and emblematic plants. By the end of the Fourteenth Century designs became more floriated; vase forms and the pomegranate were used, and in the Sixteenth Century we find also the pineapple adapted to decorative uses.

This fruit had just been discovered in the West Indies and was a nature form new to the artists of the East.

It is all history. Follow the geographical history of civilization; the history of civilization is the history of art.





TROPHIES, FRENCH RENAISSANCE

SYMBOLISM IN DECORATION



THE GROTESQUE IN
ITALIAN RENAISSANCE

DECORATIVE art, to be lasting, must convey a meaning. The uneducated mind perceives little in decoration beyond the pictorial, but the man who knows can obtain much satisfaction from his reading of a properly executed decorative work.

One, in viewing a structure, may see nothing but a decorative result that is rather pleasing. The student, on the other hand, can fix, in the use of the symbolism employed, the object of the structure or the use to which it is applied.

The use of the CIRCLE, the ELLIPSE, and their subdivisions in tracery all indicate the Gothic or religious character.

The LAUREL and the OLIVE owe their introduction to their symbolic influence. They were conspicuous in the tree worship of the ancient Greeks. The laurel was sacred to Apollo; it was the



symbol of atonement ; conquering heroes were crowned with it. The olive was sacred to Athena ; olive branches were the prizes of victory of the Olympian games.

The LOTUS and the PAPYRUS played an important part in the social life of the Egyptians, Hindoos and Assyrians. Even the paper of the ancients was made of papyrus. The lotus was a symbol of the recurring fertilization of the land of the Nile, and in a higher sense it indicated immortality. The PALM was a symbol of victory.

It is easy to understand how the vessels of religious rites passed into the decoration of religious edifices. In the antique style the ALTARS, TRIPODS, CANDELABRA, SACRIFICIAL AXES and SPRINKLERS were introduced naturally.

In the Gothic Period the symbol of the CROSS, the marks of PRIESTLY dignity, the suggestion of the PASSION, became part of the decoration.

It was the custom of the Greeks to hang upon the trunks of trees the weapons which the flying enemy had left behind. These tokens of victory were called TROPHIES.

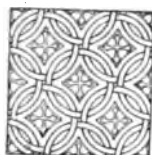
The Romans erected artificial trophies of stone or bronze, and since that period trophies have been used for innumerable purposes ; the grouping of warlike weapons and the grouping of tools and instruments, to symbolize some special idea.



TOMB OF AN AGONOTHETES, GRECIAN OFFICER WHO PRESIDED OVER THE GREEK SPORTS AND GAMES. THE DESIGN ILLUSTRATES TROPHIES OF THE SPORTS



THE GROTESQUE IN ITALIAN RENAISSANCE



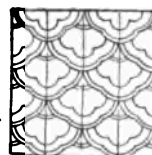
1-SICILIAN



2-ROMAN



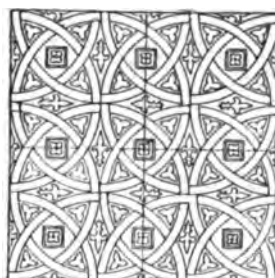
3-CHINESE



4-JAPANESE



5-MEDIEVAL



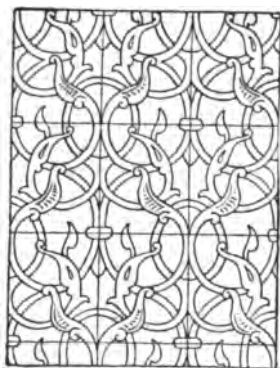
6-MEDIEVAL



7-MEDIEVAL



8-MEDIEVAL



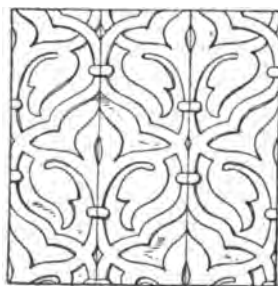
10-ARABIAN



11-ARABIAN



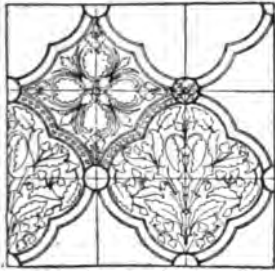
9-EGYPTIAN



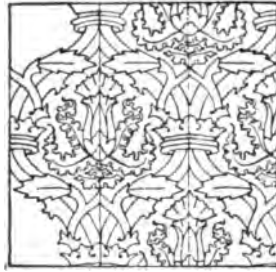
12-ARABIAN



13-ARABIAN



14-MEDIEVAL

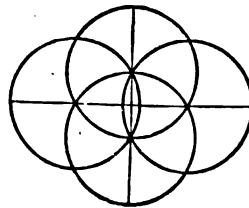
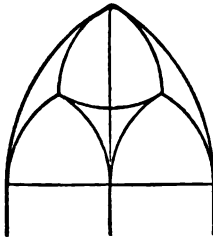
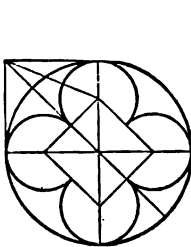


15-FIFTEENTH CENTURY FRENCH

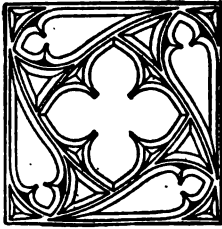
We have symbols of art, music, painting, sculpture, architecture; symbols of science, mathematics, astronomy, chemistry; symbols of commerce or technical science and trade symbols.

SINGING, for example, is symbolized by a lyre, with or without sheets of music; MUSIC by violins, flutes, horns, Pan's pipes, etc.; DANCING by the tambourine, castagnettes; ACTING by masks; PAINTING by brush and palette; SCULPTURE by the hammer, chisel and works of sculpture, busts, torsis; ARCHITECTURE by square, straight-edge and compasses, usually in combination with capitals; the RAILROAD and STEAM are symbolized by a winged wheel, the TELEGRAPH by coils of wire which radiate lightning; TRADE is represented by casks and bales of goods on which the caduceus (a staff around which winged serpents are twining—the attribute of Mercury) is resting; AGRICULTURE has the plough, the sickle, the scythe, etc. Where the trophy or symbol is used properly one may trace thereby the period of design with little difficulty.

Among the Greeks and Romans the LION was regarded as



A GOTHIC USE OF CIRCLES

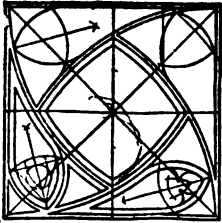


the guardian of springs and gates and temples ; but in Christian art it is often the emblem of the evil principle (the enemy who goeth about as a roaring lion seeking whom he may devour).

The Crusades of the Twelfth Century introduced the lion into heraldry.

The GRIFFIN is the union of the lion's body with the head and wings of the eagle.

The griffin is a symbol of wisdom and watchfulness.



A GOTHIC USE OF CIRCLES

The EAGLE has been used in decorative art since the earliest times. Next to the lion it is the most used heraldic creature, and adopted by the United States, Germany, Austria, Russia and France.

The DOLPHIN of ancient times enjoyed a kind of veneration which protected him against attack.

The use of the MASK dates back to the harvest games of the earliest Greek Period. From these games it was transferred to the ancient theatre, in which the actors all appeared masked. From theatrical the mask passed to artistic uses, and was utilized in Pompeiian decorations. It was naturally adopted in the Renaissance Period.

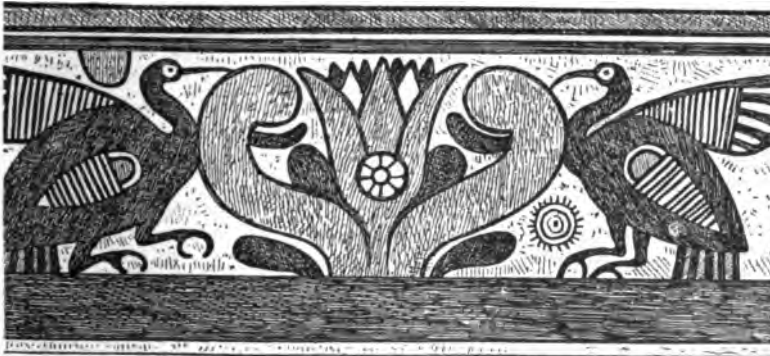
Ribbons have no significance. They are used as labels to bear some motto or as purely decorative features. In the antique form they often terminated in an acornlike knob ; in the Middle Ages they were used curled and quaint ; in the Renaissance they developed in various free styles often divided at the ends like a pennant ; in the Louis XVI style they were used for their design features.

The use of the circle and its sub-divisions in design all indicate the Gothic character, but there are exceptions to the rule, besides the Persian and Indian types, which during the period of Saracenic conquests show the influence of Gothic art. For ex-

ample, the illustration marked No. 1 is an example of Sicilian design (Saracenic) taken from a cathedral in Monreale, and yet it is identical with the Roman design marked No. 2. The reason for this is simply that the Sicilian took it from the Byzantine, and the Byzantine took it direct from the Roman. Again, illustrations 3 and 4 are respectively Chinese and Japanese; and yet the circle is conspicuous in both cases. Numbers 5, 6, 7 and 8 are purely Mediæval designs; 9, 10, 11, 12 and 13, while embodying the circular system, employ it in a different method.

By studying the details of No. 9 one will see the lotus motifs which mark it as Egyptian; by studying 10, 11, 12 and 13, the Arabian principles are conspicuous.

The Gothic circle was utilized usually in circumscribed squares, but in the Sixteenth Century the design as shown in illustration 13 was treated in a more liberal spirit. Illustration 14, for instance, shows the Mediæval circle treatment clearly defined, while in 15 we find the circle is relegated to a structural background or framework upon which early French Renaissance forms of classic design are built.



ROMANESQUE—GOTHIC

ROMANESQUE—750 A. D.—1100 A. D. (THROUGHOUT WESTERN EUROPE).
GOTHIC—1100 A. D.—1550 A. D. (THROUGHOUT WESTERN EUROPE).

THE Romanesque was a style which grew up in Northern Italy and is the link between the classic and the Gothic. Indeed, it is called by some authorities "Round Headed Gothic." Its distinguishing characteristic is its severity. In architecture its arches were generally semi-circular. The system of ornament much used in the Romanesque was called "tooth ornament."



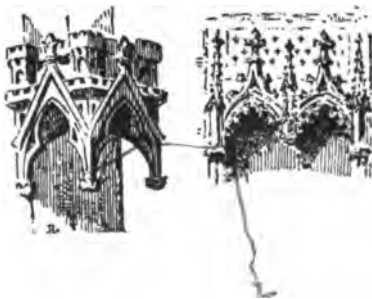
The moldings were of an undulating formation, alternately concave and convex; the Lozenge molding was also much in use—a style of molding which consisted of lozenges placed side by side.

IN THE Romanesque the arch was semi-circular; Gothic, also known as the pointed or Christian pointed, has the pointed arch noticeable in windows and doorways.

The term Gothic includes that form of architecture and decoration which succeeded the Romanesque ~~and~~ lasted from 750 to 1100 A. D. The Middle Ages are arbitrarily fixed

as that period from 450 to 1500, and these dates should be remembered inasmuch as the terms Gothic, Mediæval and Romanesque are frequently confused.

The Gothic was an outgrowth of the Romanesque



and lasted until 1550, although its influences have never been lost.



FLEUR-DE-LIS

In the twelfth century the early English or crude Gothic was cultivated. Of this, probably the best example is the Salisbury Cathedral. Then followed the Second Period, the Decorated or Ornamental English, which in turn gave way in the fifteenth and sixteenth centuries to the Florid Perpendicular or Flamboyant style, or Gothic of the Decadence.

These are the terms given to the three styles sometimes called Primary, Secondary and Tertiary Gothics.

Gothic decoration was the art expression having root in the spread of the Christian religion in Europe. At first crude and heavy, it yielded to the ascendancy of wealth and became highly decorative; the returning Crusaders brought Byzantine influences and we find the rough sturdiness of the early Gothic giving way to the style known as Decorative Gothic or Ornamental English. Life in the Middle Ages was so dominated by religious fervor that it was natural to expect religious symbolism in Gothic style and with this imprint the style was soon accepted for all church work.



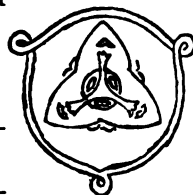
FLEUR-DE-LIS FLORY





GOTHIC

The use of curves and arches and combinations of curves forming crosses arose from the symbolism of Three in One—the three circles combined—the three sides of a triangle. These forms are largely made up of part of the circle which alone expresses eternity. We note three faces in triangular outline. The rites of baptism are also represented by three fishes followed by the circular form. Every trefoil symbolizes the Trinity. Every qua-



trefoil symbolizes the four evangelists; every cross the Crucifixion, and we find in the fabrics and the embroideries, moreover, representations of the chalice, the crown, thorns, the hammer, the nails, the flagellum and other symbols of our Lord's Passion;

besides these we note the introduction of purely architectural forms, the church spire being conspicuous.



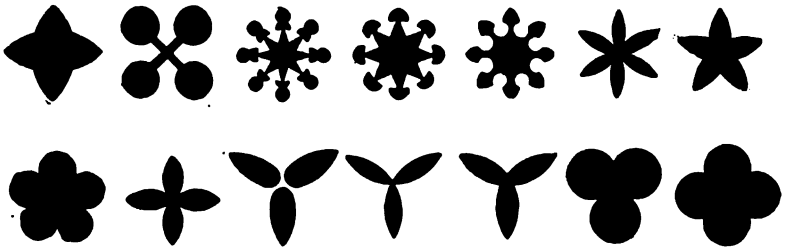
The style was always subordinated to the purpose. The form of decoration, if ornamented, follows the flora of the country; flutings in which foliage ornament was introduced were much used; chimerical animals were also introduced, but in the fourteenth century the decoration was so extravagant that finally it so lost its purity of line that it became to a great degree meaningless.

Symbolism was the inspiring motif. The virtues and vices were represented under the forms of persons or fantastic animals.

The ornaments most frequently used in this third stage were fleur-de-lis or other flowers or foliage. The weavings and em-

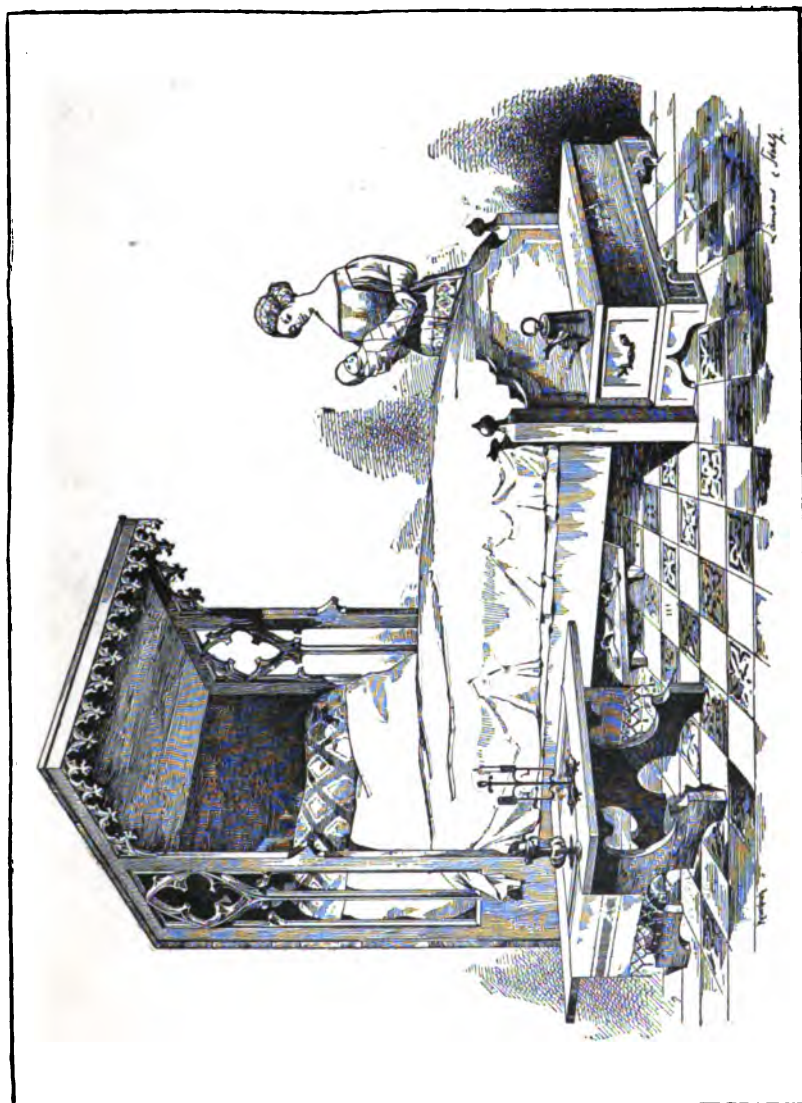


broideries were usually made especially in monastries or church edifices and naturally followed church influences ; but this influence was not invariably followed. Flowers and plant life were sometimes idealized and figural pieces introduced, for we must not forget the influence exercised by Byzantine and Arabian art ; thus, while looking for the symbolism of Gothic work, one may find a great deal that is reminiscent, and I reiterate : While symbolism was almost invariably introduced, it was not introduced to the exclusion of all other forms of design.



GOTHIC FORMS FROM WHICH THE TREFOIL AND QUATREFOIL DETAILS WERE TAKEN, OBTAINED BY THE USE OF CIRCLES

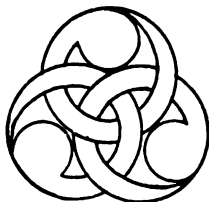
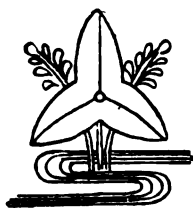




GOTHIC



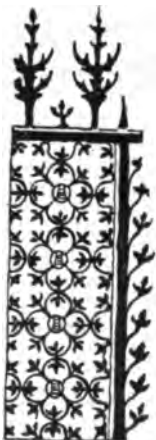
ROMANESQUE



GOTHIC



GOTHIC



GOTHIC



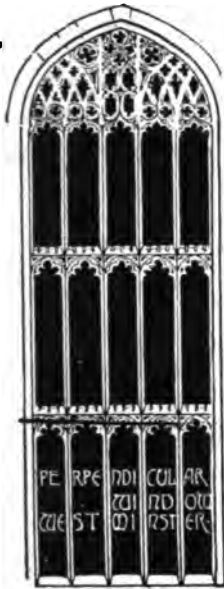
ROMANESQUE



ROMANESQUE



GOTHIC



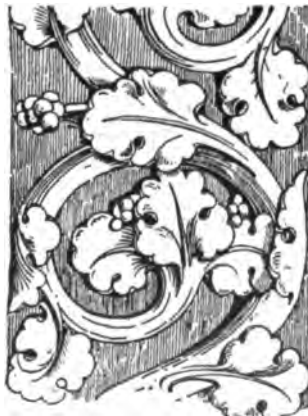
The Gothic is not very well understood. There are those who associate the term with crimson cushions and church pews, stiff backed and uncomfortable; they can see nothing beyond the strictly ecclesiastical; but as a matter of fact the churchly phase of the Gothic movement was the outgrowth of many years.

Indeed, the word Gothic was applied as a term of reproach indicating what, in the Classic Revival or Renaissance Period, was regarded as the style of the barbarians of the Middle Ages. We doubt if the Goths had much to do with the introduction of the Gothic; it grew, not by their aid, but in spite of them. At the outstart the Gothic furniture and fittings were as severely simple as the modern Arts and Crafts and Mission styles.

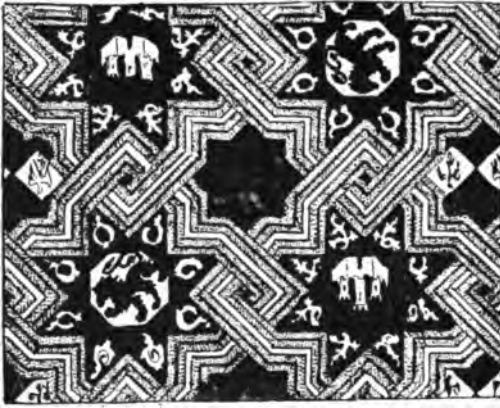
But one finds the spirit of conquest, which brought all sorts of art treasures into this Gothic Period, exemplified in a later period, when the Crusaders brought back the wealth of the East to add to the furnishings of their own lands.

Flowers, trees and leaves were generally used as decorative motifs, and if one studies Dörmetsch's Ornamental Treasures one will find innumerable examples in no way suggesting the ecclesiastical, but gorgeous in gold and blues and reds, rich in the suggestion of the Roman, Byzantine and Saracenic.

As the church developed the use of Christian symbolism, so the home in time developed the use



EARLY FRENCH GOTHIC



SPANISH GOTHIC

the East, the Western Christians preserved the armorial bearings which had rendered them recognizable during the combat; and that is how, according to Viollet-le-Duc, armorial bearings became hereditary.

In the early part of the Fifteenth Century, and during the whole of the century, the furniture of Europe generally was designed more or less on Gothic lines. Gradually the new forms that were now rapidly developing in the architecture of the Renais-

of armorial designs, for in the Eleventh Century jousts or tournaments were much in vogue, and the knights who competed adopted colors or devices whereby they would become identified through their armor. When they returned from the wars in



FRENCH GOTHIC

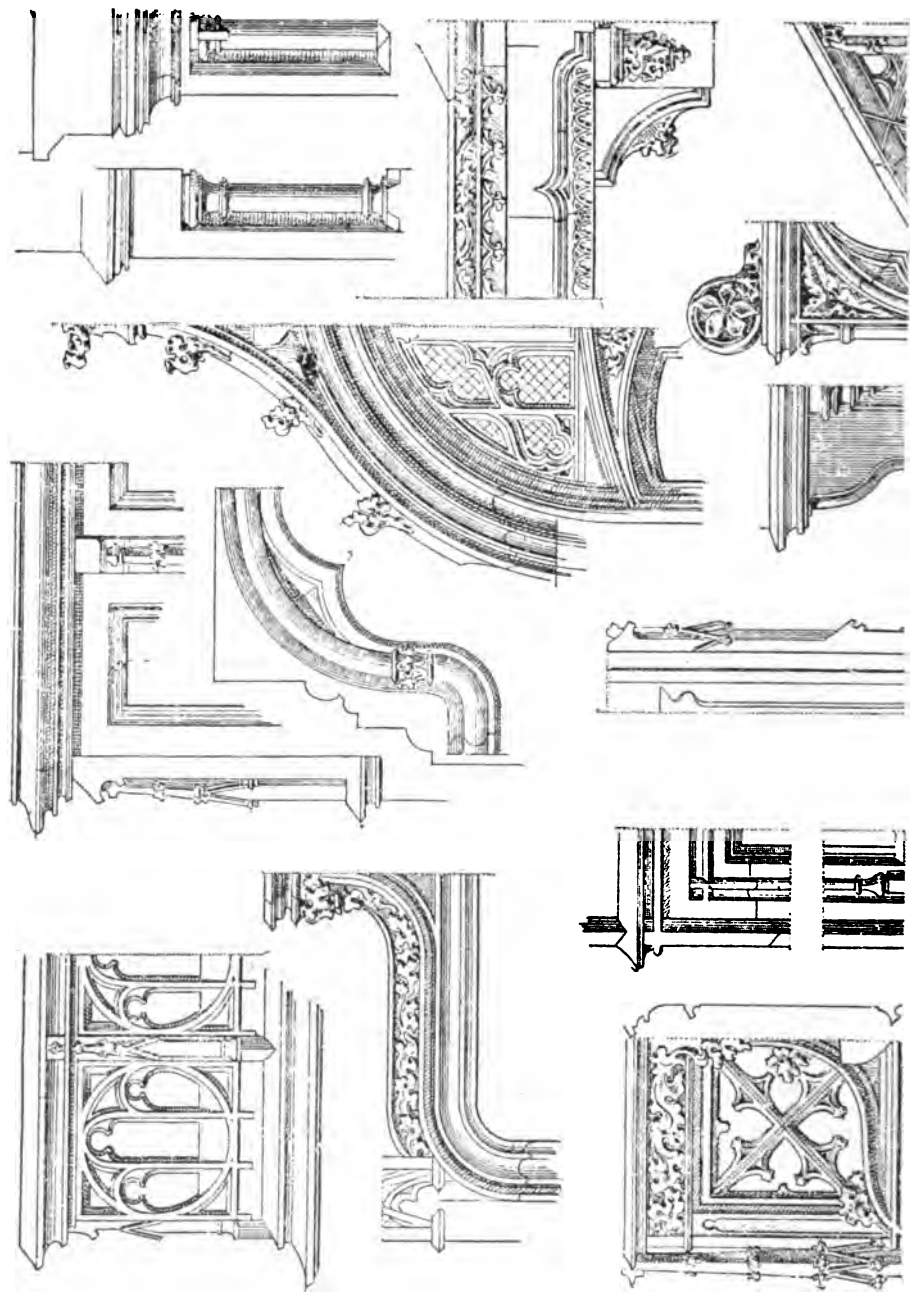


sance began to assert themselves, and we find in many articles a mixture of style; for instance, the upper panel would be in the Mediæval, and the lower one in the Renaissance style; or the general construction would be Gothic, and the details and decoration Renaissance. Styles of design in furniture overlapped each other so much, especially in the Renaissance period, that it becomes somewhat difficult to assign any correct date to many pieces of important work.

Morris was full of the Mediæval, and throughout his life work and that of Burne-Jones—and Rosetti, under whom both subsequently studied—showed the influences of Mediæval naturalness of form and beauty of coloring.

Morris studied originally for the church, and he and Burne-Jones were to take holy orders, but in following this idea they became so interested

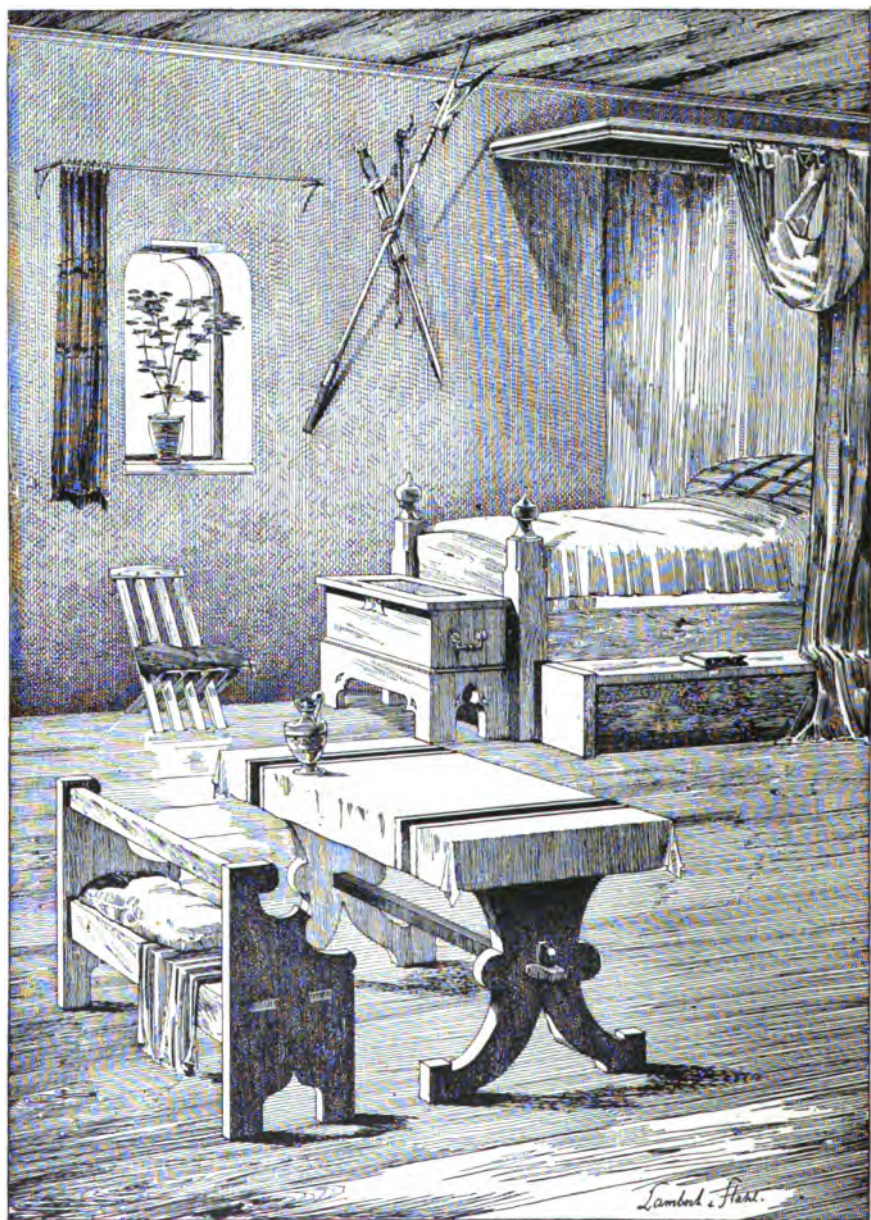




in the Mediæval decorative work that they soon abandoned the church for architecture. Their work was never pure Gothic, but it was a pleasing compromise.

The Gothic type that developed along the lines adopted for church work is too austere for home uses; the pointed arches, the narrow and high windows, in fact the general effect of height in construction, the spires capped with finials, the carved floral work, and the ecclesiastical spirit and design details are too closely associated with religion to be acceptable for





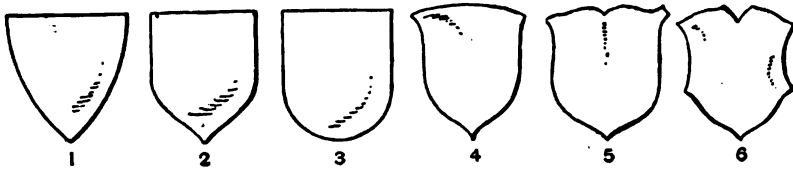


GOTHIC WITH MEDIEVAL INFLUENCE

secular uses. In the beginning, however, after the fall of the Byzantine Empire, and during the period when the arts languished and vandalism and destruction ran riot, there was little call for decorative work, and labor was confined to the simply con-structural; it was at this time that the character of the furniture and furnishings was of that type which we now recognize as the Arts and Crafts or Mission.

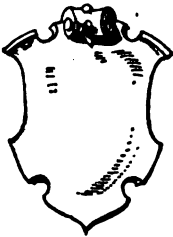
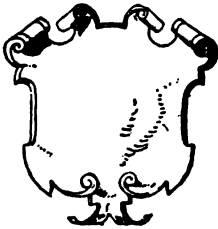


LATE FRENCH GOTHIC



SHIELD, CARTOUCHE AND STRAP IN DECORATION

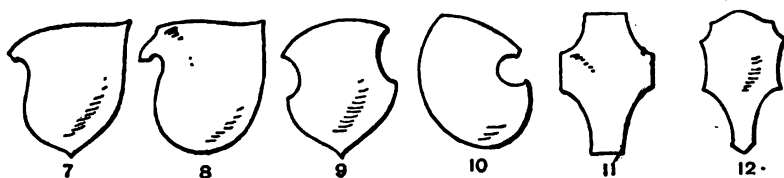
THE history of decoration is a history simply of development. In the life of all things there are turning points or crises which mark with some degree of distinctiveness the period of development. It is the same in the life of decoration as in the life of a nation or an individual. This chapter has to do with the turning points in period decoration, the crisis eras that mark distinct alteration of conditions.



The Classic Greek Period developed into the Roman; it continued through the Byzantine; it retrograded in the Middle Ages and awakened under the Renaissance following the Mediæval Period. India, Persia and Arabia influenced the early decorative arts in a marked degree, extending from the Fourth to the Sixteenth Century. As early as the Fifth Century the beautiful fabrics of Persia and India were carried to Byzantium. In the Eighth Century the

Arabians assimilated the arts of Persia, India, Egypt and Spain, and brought the art of weaving to its culmination during the Fourteenth and Fifteenth Centuries. The Eastern weavers carried their art and traditions with them to various parts of Europe, and we find even in Italy during the whole of the Renaissance period, with the characteristic scroll forms and the Acanthus foliation of its architecture, that textiles followed very often the Arabian, Persian and Indian ornament.

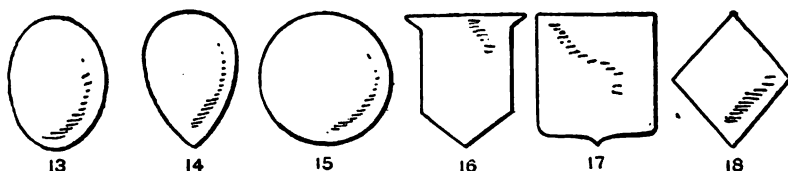
The Crusades, which extended from 1096 to 1270, had also



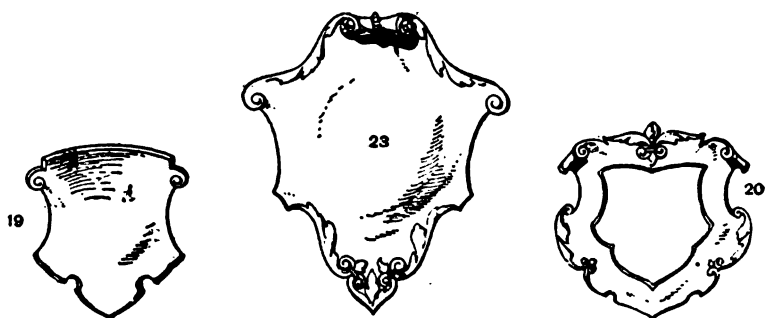
the effect of absorbing much of the Byzantine and Saracenic art. They contributed, moreover, to the growth of the great Italian seaports by establishing closer commercial relations between Europe and the East. The Crusades enriched the church. They brought back to the West the products of the Orient. Heraldry developed. In Asia and Africa they acquired new tastes.

At Alexandria and Antioch many fine green and gold silk fabrics, with brown outlines, were produced from the Sixth to the Tenth Century ; and when the Crusades began to influence the art, and in 1098 Antioch was taken, the spoils were distributed throughout all Europe. It was the same in 1204, when Constantinople was taken by the Count of Flanders and the Venetian Doge Dandolo ; the spoils were scattered throughout the western country and taken up and absorbed. It was undoubtedly under the influence of the Crusades that the Sicilian weavers of the Thirteenth and Fourteenth Centuries produced many beautiful fabrics enriched with winged lions, foliated crosses and crowns, rayed stars, harts and birds with armorial bearings. Early in the Fourteenth Century this character of design was introduced into Italy, and at Lucca many beautiful fabrics were produced having the same technique and style as the Sicilian fabrics.

The use of heraldic devices, particularly shields, became conspicuous decorative details during the latter part of the

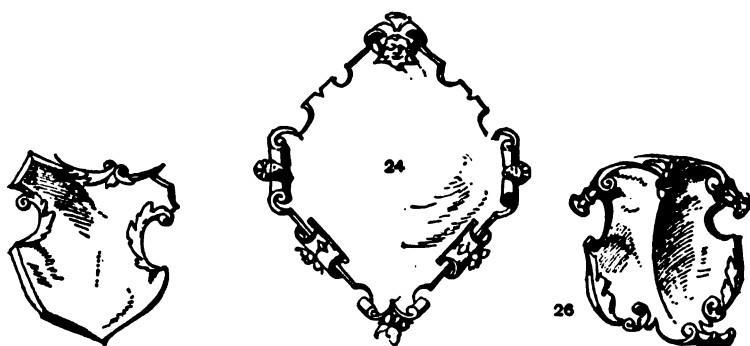






Fifteenth Century and during the Sixteenth Century. These devices sprung from the Eleventh Century Crusaders, whose shields and arms identified the bearer by the legend or device adopted. The shape of the shield varied and included many exceedingly decorative forms, some of them being never in actual use, but were simply ornamental inventions which during the Sixteenth Century were incorporated into the carvings of the furniture and became conspicuous decorative details.

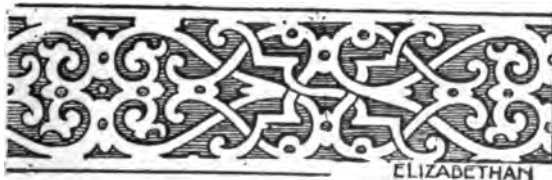
The shield No. 1 (see illustrations) was in use in the Twelfth, Thirteenth and Fourteenth Centuries. It is made from one-half to one-third the height of a man. The Fourteenth Century shield, straight at the top and rounded at the bottom, was used, but that shape and figures 4, 5 and 6 were probably never borne, but were merely heraldic. At the end of the Fourteenth Century figures 7 and 10 were introduced. Figures 19 to 26 were

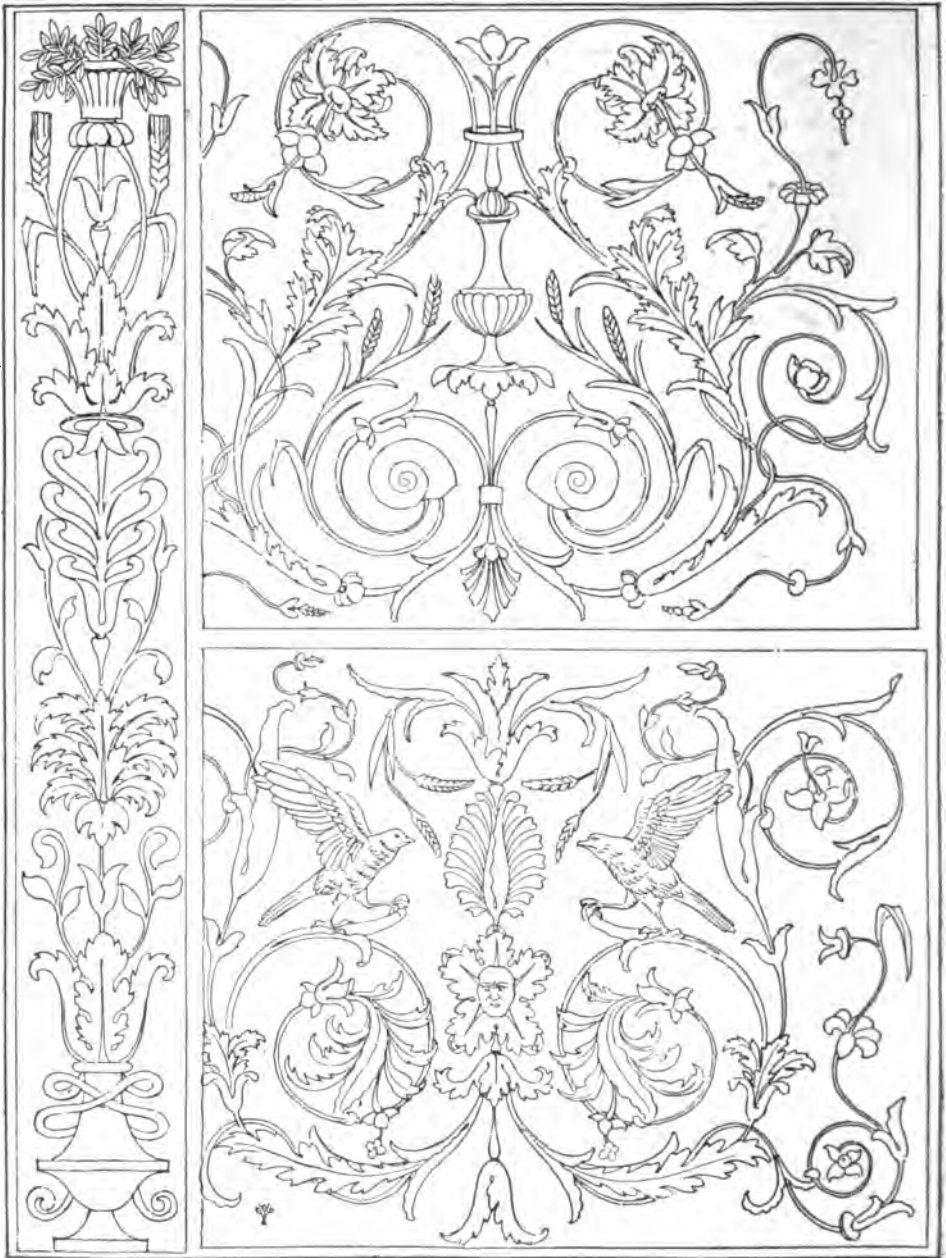


shields of the Renaissance Period, used largely in decoration. Figures 11 and 12 were common in Italy at that time. Figure 16 is used for the arms of Great Britain and Ireland and France. Figure 18, the lozenge-shape shield, has been common in France since the Thirteenth Century.

Out of the heraldic device which began in its simplicity in 1100 and developed profuse and highly ornamental decorative details, arose a general decorative treatment which is well illustrated in the Renaissance panel here shown. We have in this panel the cartouche, the scroll and strap work which in combination constituted the characteristic features of much of the work of the late Renaissance.

The cartouche itself is an ornament with an empty space in its centre to receive an inscription, cipher or emblem; but in this period it was frequently treated in heraldic form. Strap work consisted of bands interlaced and intertwined. It goes back to the Eleventh Century, but came into common use with the cartouche and scroll near the end of the Renaissance Period, and was much in favor with the Flemish, Germans and English.





RENAISSANCE CHARACTERISTICS, SHOWING THE PERSIAN AND SARACENIC INFLUENCE



ITALIAN RENAISSANCE

THE RENAISSANCE CHARACTERISTICS



GERMAN RENAISSANCE

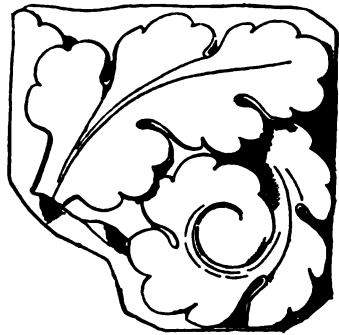
UNTIL the student has fully grasped the significance of classic ornament he will be always confused in studying the Renaissance. The Renaissance period was the revival period in Italy, 1400; in France, 1500; in England, 1500; in Flanders, 1507; in Germany, 1550. The lingering Gothic and Mediæval materially affected and influenced all effort at Revival.

Roman motifs were seldom adopted in their purity, or in a manner consistent with their symbolic significance, but were regarded principally for their pictorial value, and sacred and secular motifs were combined indiscriminately and frequently merged upon a Mediæval and Gothic background; this fact must be borne in mind. The Renaissance followed the Romanesque and Gothic periods, and bore the imprint of the years of Mediæval influence.

The Classic period was full of floral and animal forms—fruit tied in bunches with leaves and flowers, festoons with flowing ribbons, rosettes, candelabras, skulls of sacrificial animals, tripods, sacred instruments, heroic and grotesque masks. The Renaissance elaborated the festoons and floral treatments, eliminated to a great degree the masks and introduced cupids and



ROMANESQUE



GOTHIC

angel faces. The acanthus was the most popular of all the ornamental plant designs ; introduced by the Greeks, it recurs again and again in all subsequent periods. Sometimes it has broad, blunt leaves, sometimes pointed.

Centaurs showing the fore part of a man and the hind part of a horse were much in evidence. In the Renaissance the centaur as well as other human and animal figures was introduced as part of an elaborate system of scrolls and acanthus ornamentation. The Romans often used half figures resting upon an inverted foliage cup.

The Renaissance period took up this motif, utilizing usually the female form, arising from an extravagant system of scroll ornamentation. Heads and masks in grotesquerie were much affected in classic Rome, especially the Medusa head. But only in the German Renaissance has much of this been utilized. Classic ornament included the laurel, bay, and olive vines, the lotus leaf, palm, corn, hop, grain, oak leaves, rhododendron, wild rose, alpine rose, bell blossom, white lily, oak leaf, maple leaf, the tulip, the lion, griffin, goat head, panther head, ram, horse, boar and eagle. The dolphin enjoyed a kind of veneration. The palm signified peace and victory. The shell, serpent and mask were conspicuous, but they all had their sacred significance. The anthemion, sometimes called the honeysuckle





GREEK



ROMAN

ornament, closely connected with the conventionalized Egyptian lotus, and the Assyrian palmette takes the form of radiating clusters and leaves. The eagle was used as a symbol of strength, but in the Renaissance we frequently find simply the eagle wings used decoratively.

The revival period was the period of adoption ; seldom was it pure ; invariably it was affected by temperament. In Italy it was naturally most consistent. In Germany it was often grotesque, bizarre, Mediæval. In France the Italian spirit prevailed. In all cases it was exaggerated.

The Renaissance appeared in Germany much later than in France, where the union of Italian forms with French individuality soon developed a definite and independent French Renaissance. In Germany the situation was highly unfavorable to the new style, and found little favor with the architects, who were wrapped up in Gothic mannerisms and openly opposed its introduction. The painters, at the head of whom was Albrecht Dürer, showed themselves more receptive, and Dürer deserved the credit for the introduction, about 1550, of the Renaissance into Germany. He was the inspiration and the leader.

Like Sir Joshua Reynolds, Dürer was entitled by his social and intellectual qualities no less than by his artistic genius to





RENAISSANCE



GERMAN RENAISSANCE

a place in the most exclusive circles, and in all that he did the social and heraldic spirit is conspicuous.

In his designs a struggle between two duties can easily be seen. He could not entirely give up Gothic and had not the fine constructive understanding of the new forms possessed by the Italian painters from whom he had learned. Hans Borkmair was the first fully-informed and unmistakable propagator of the pure Renaissance style. Hans Holbein was a genuine Renaissance artist.

The fact that painters first mastered the Renaissance forms and introduced them into Germany, and thus by a roundabout



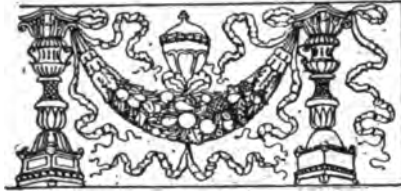
ITALIAN RENAISSANCE



RENAISSANCE
TROPHY



ROMAN



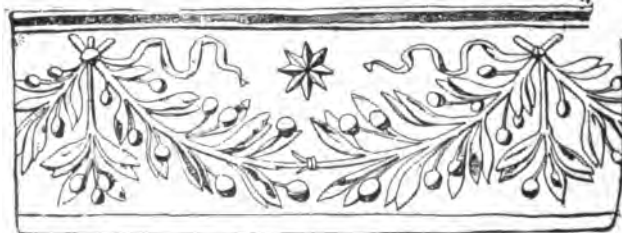
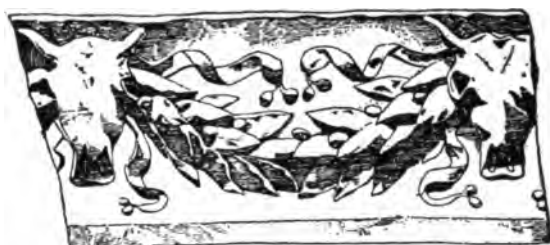
RENAISSANCE

way led architecture and decoration to accept Renaissance motifs, gave to German Renaissance its bizarre character. Only at the close of the Renaissance century and at the beginning of the Seventeenth Century, when regular personal intercourse began between German masters in Italy and Italian masters in Germany, and the principal works on Italian architecture became generally known in Germany, did the Germans become conscious of what they had neglected.



The trophy was a decoration consisting of a group of arms or implements of the sports or arts, bound together with ribbons and hung upon the wall. Mural surfaces are frequently decorated with painted or sculptured trophies. The term is also applied to a group of symbols significant of music. Thus, we have musical trophies. In the French periods ribbons, flowers and baskets were bunched together to suggest joy; tambourines and masks were grouped at dances. In the Mediæval days implements of war were clustered, sometimes with a shield for a background.

IN CLOSING the chapter we would dwell upon the Renaissance spirit aroused during the Eighteenth Century by the Restoration work at the long-buried cities of Herculaneum and Pompeii. It was only natural that the French and English artists David and the brothers Adam, with many others of less repute, should



ROMAN



ROMAN

be affected by the discoveries at these long-buried Roman cities, and we find, in what we regard as the French Transition and Empire periods, characteristics naturally identical with those of the Sixteenth Century Renaissance. The work at Herculaneum and Pompeii rearoused enthusiasm for Roman art, and the Eighteenth Century decorators were quick to adopt Roman motifs, not in the Sixteenth Century spirit, however, but in a manner acceptable to a public saturated with the Louis XVI period of design. Thus, we find in the French periods of 1790, and in the contemporary English periods, the Renaissance character with the grotesque, the chimerical and the legendary eliminated and the whole subjugated to a simpler decorative feeling, dainty in line, delicate in treatment, excepting when applied to the Empire school, and even then its severity was simple and freed of its burdens of elaborateness.

It is important to realize that Renaissance influences, while directly Italian, became superimposed upon a mind not only moulded to the traditional Gothic, but influenced by the Saracenic, the Persian and the Indian, for it must be recalled that Venetian and Sicilian, in fact, all Italian craftsmanship, had been moulded to the sentiment of Persia and India, with which Far Eastern countries lower Italy was in constant intercourse. The Saracens brought



RENAISSANCE

also Byzantine influences to Italy, and at the time of the Renaissance movement we have this Eastern feeling strong in Italy.

The English Renaissance, strictly speaking, was the Renaissance of John of Padua (1500), who, under the patronage of Henry VIII, practised the Renaissance in England. But the Renaissance characteristics which have lasted are the work of men like Grinling Gibbons and Sir Christopher Wren, who, nearly two hundred years afterwards, introduced that form of classicism which is largely Renaissance, but termed Early Georgian to distinguish it from the more simple renderings of the brothers Adam in the Late Georgian.



ITALIAN, FOURTEENTH CENTURY



**THE RENAISSANCE FEELING. ITALIAN SIXTEENTH CENTURY,
WITH ORIENTAL INFLUENCE**



RENAISSANCE

1400-1643

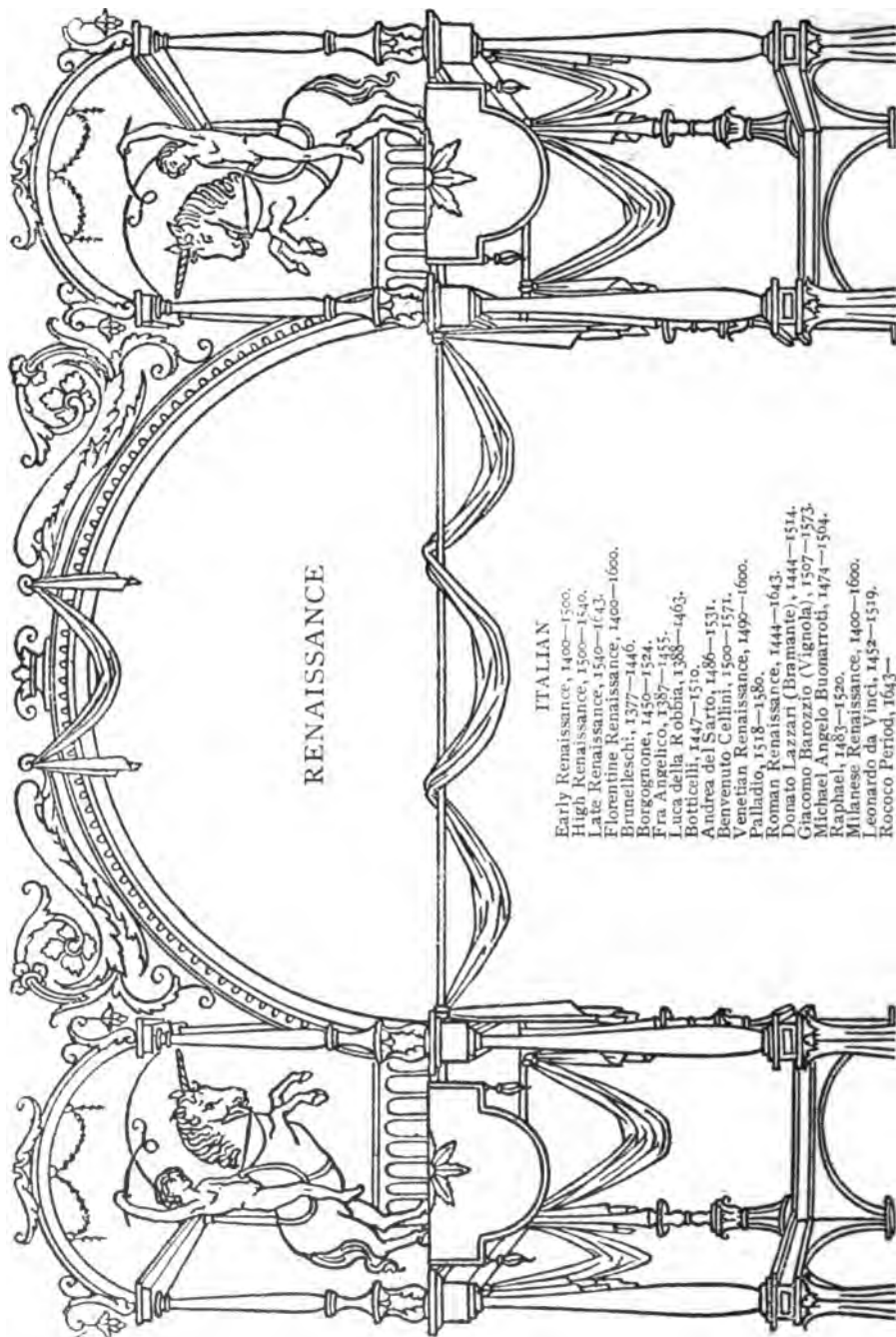
GOthic ornament became at the time of the Italian Reformation profuse, and losing thus much of the religious significance which it possessed in its inception, it descended to what is termed the Gothic of 'he Decadence.

At that time much of the symbolism of the church became unpopular and the study of classic ornament was taken up.

Fillippi Brunelleschi, born in Florence, 1377, died 1466, was an architect and studied in Rome the relics of Roman art and returned to Florence in 1407. It is generally conceded that to his study of the Greek and Roman may be attributed the revival or Renaissance of classic art that had its birth in Florence and spread all over the Western World. While Brunelleschi devoted his art to architectural details, Ambrogio Borgognone, a contemporary artist, devoted himself to interior decoration.

The Renaissance means simply *revival*, and it was accepted very largely by even the church builders of England and Germany on account of





RENAISSANCE.

ITALIAN

Early Renaissance, 1400—1500.
 High Renaissance, 1500—1540.
 Late Renaissance, 1540—1613.
 Florentine Renaissance, 1400—1600.
 Brunelleschi, 1377—1446.
 Borgognone, 1450—1524.
 Fra Angelico, 1387—1455.
 Luca della Robbia, 1388—1463.
 Botticelli, 1447—1510.
 Andrea del Sarto, 1486—1531.
 Benvenuto Cellini, 1500—1571.
 Venetian Renaissance, 1490—1600.
 Palladio, 1518—1580.
 Roman Renaissance, 1444—1643.
 Donato Lazzari (Bramante), 1444—1514.
 Giacomo Barozzi (Vignola), 1507—1573.
 Michael Angelo Buonarroti, 1474—1504.
 Raphael, 1483—1520.
 Milanese Renaissance, 1400—1600.
 Leonardo da Vinci, 1452—1519.
 Rococo Period, 1643—

FRENCH

French Renaissance, 1502—1643, a freely ornamented Gothic introduced by Fra Giocondo, 1502, under Louis XII, developed by Francis I, who reigned 1515—1549. Leonardo da Vinci, Serallio, Cellini, Italians, influencing the style.

ENGLISH

English Renaissance, 1509—introduced by Henry VIII, through his architect, John of Padua.

FLEMISH

Flemish Renaissance, 1507—Antwerp was destroyed in 1584 and the famous manufactories were dispersed.

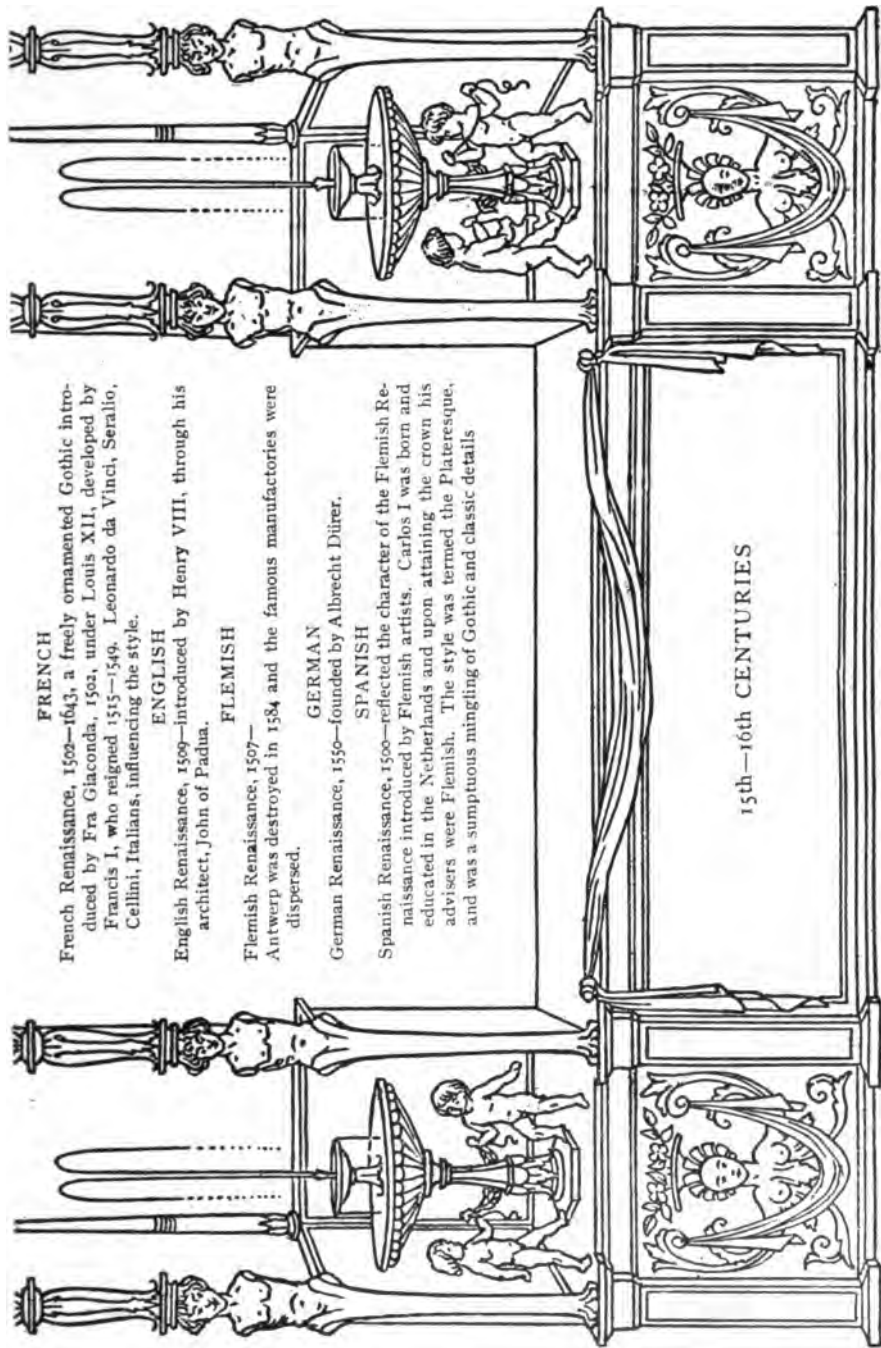
GERMAN

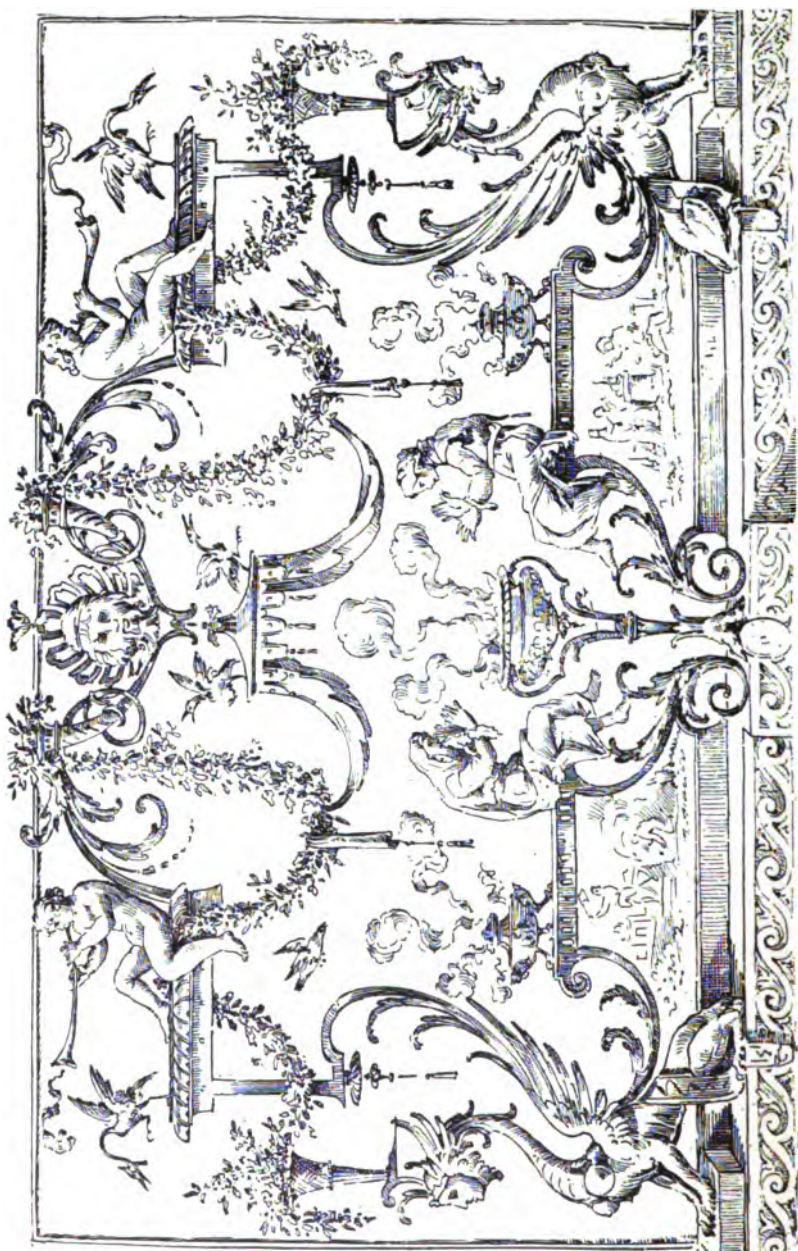
German Renaissance, 1550—founded by Albrecht Dürer.

SPANISH

Spanish Renaissance, 1500—reflected the character of the Flemish Renaissance introduced by Flemish artists. Carlos I was born and educated in the Netherlands and upon attaining the crown his advisers were Flemish. The style was termed the Plateresque, and was a sumptuous mingling of Gothic and classic details

15th—16th CENTURIES





RENAISSANCE

their opposition to Catholicism and all that pertained thereto or was associated with Gothic; it was accepted by France and Italy because of its innate beauties.*

The Renaissance appeared in Italy at the beginning of the fifteenth century. The acanthus leaf, the cornucopia, vases, figures of women from the hips up, the bottom portion fading into arabesque curves and vines and leaf details, were distinguishing characteristics. It was a free adaptation of the Roman, Pompeiian and Grecian and combined garlands and birds, and in many cases weird animal figures, which can also be traced back to the Roman.

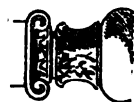
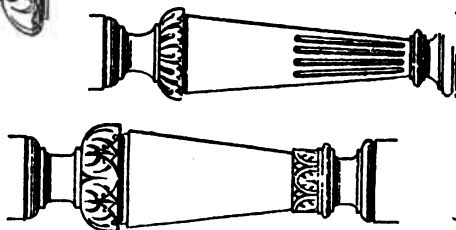
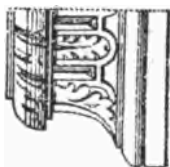
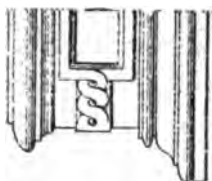
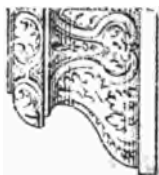
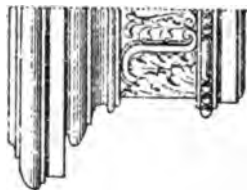
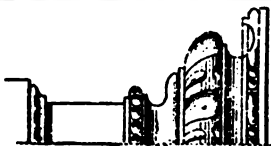
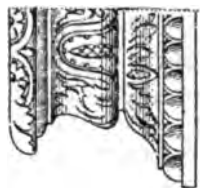
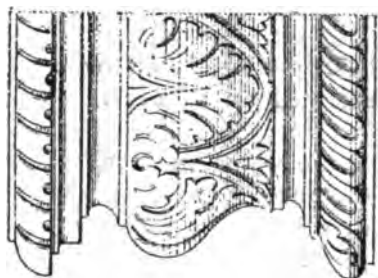
It was a composite style. The Italian form was poetic and full of the daintiest coloring; the treatment was totally dissimilar to that of the Germans who followed the Renaissance in 1550.

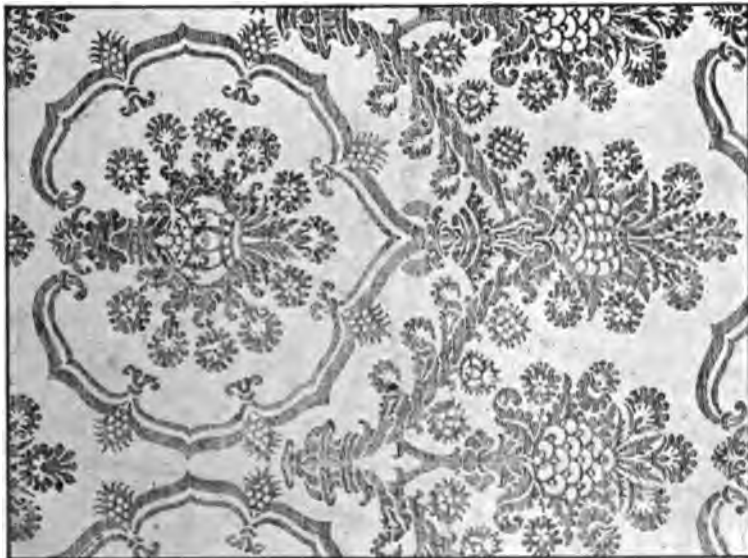
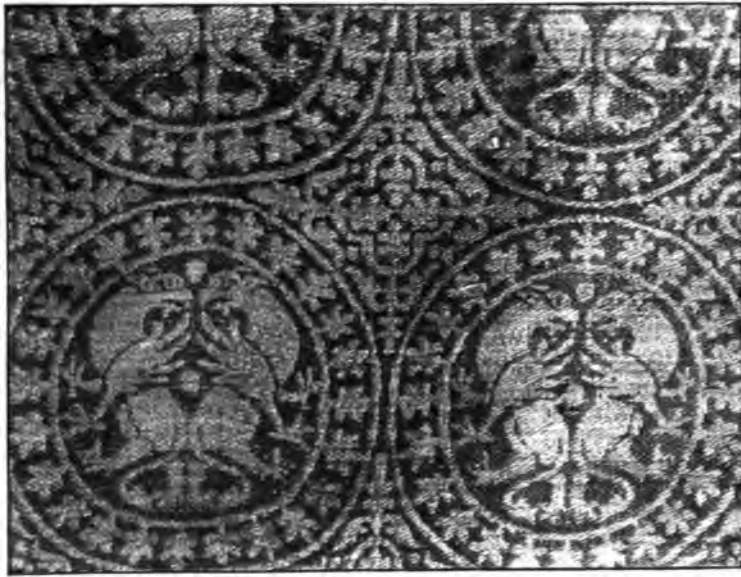
In brief, the Italian, French, German, Spanish, English and Flemish Renaissance differed according to their national temperament. They all drew their inspirations from the same source, but while the French adhered to things essentially beautiful, in classic motifs, the Italians and Germans utilized the grotesque and fantastic motifs—the Italians, aesthetically; the Ger-



ITALIAN CHAIR

* Introduced into England by John of Padua, architect to Henry VIII. Introduced into France by Francis I.





**SHOWING PERSIAN AND CHRISTIAN INFLUENCE IN LATE
FIFTEENTH CENTURY DESIGN**

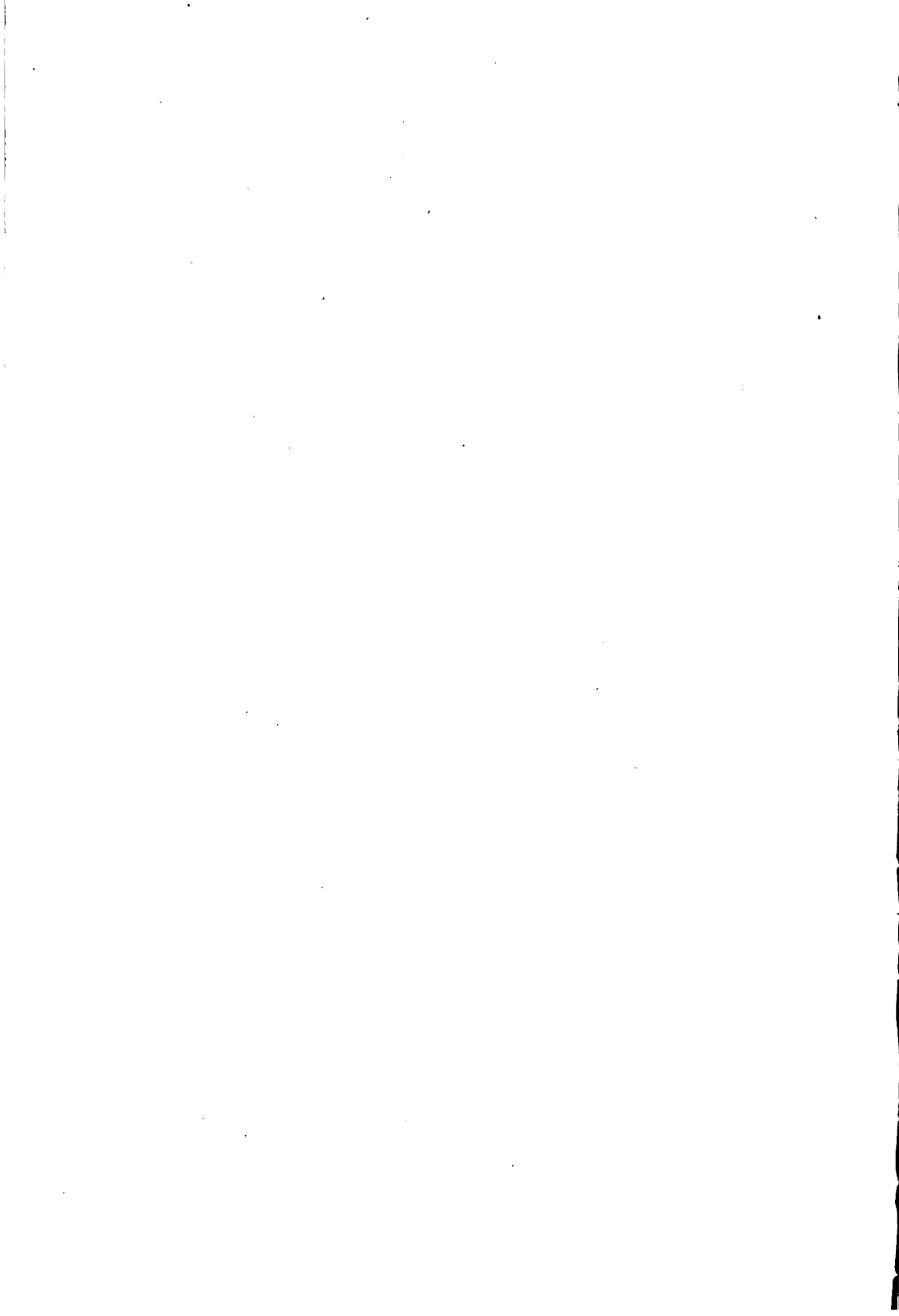




EARLY DUTCH

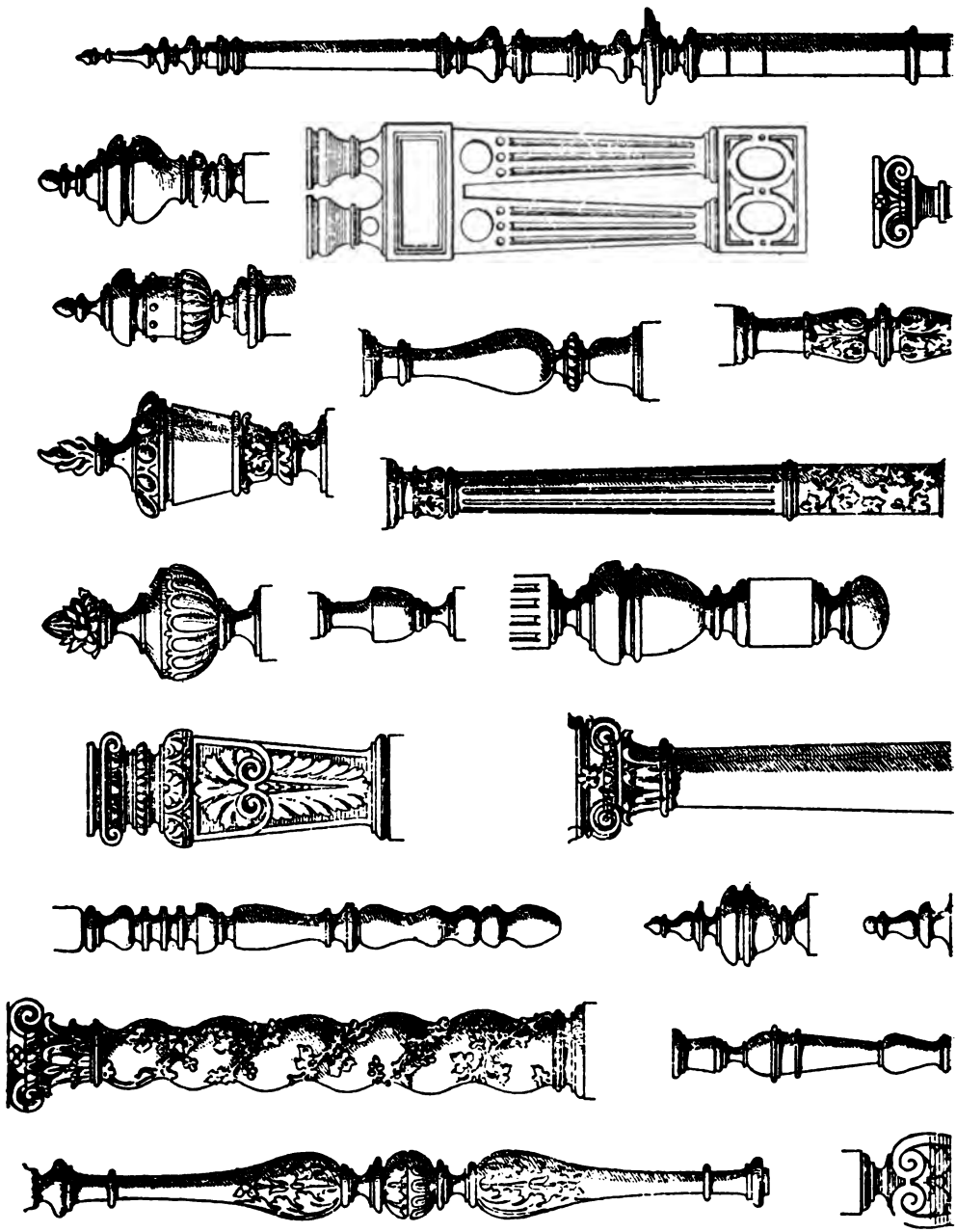


EARLY DUTCH





CRUDE DUTCH FRAME WITH DUTCH RENAISSANCE FABRIC

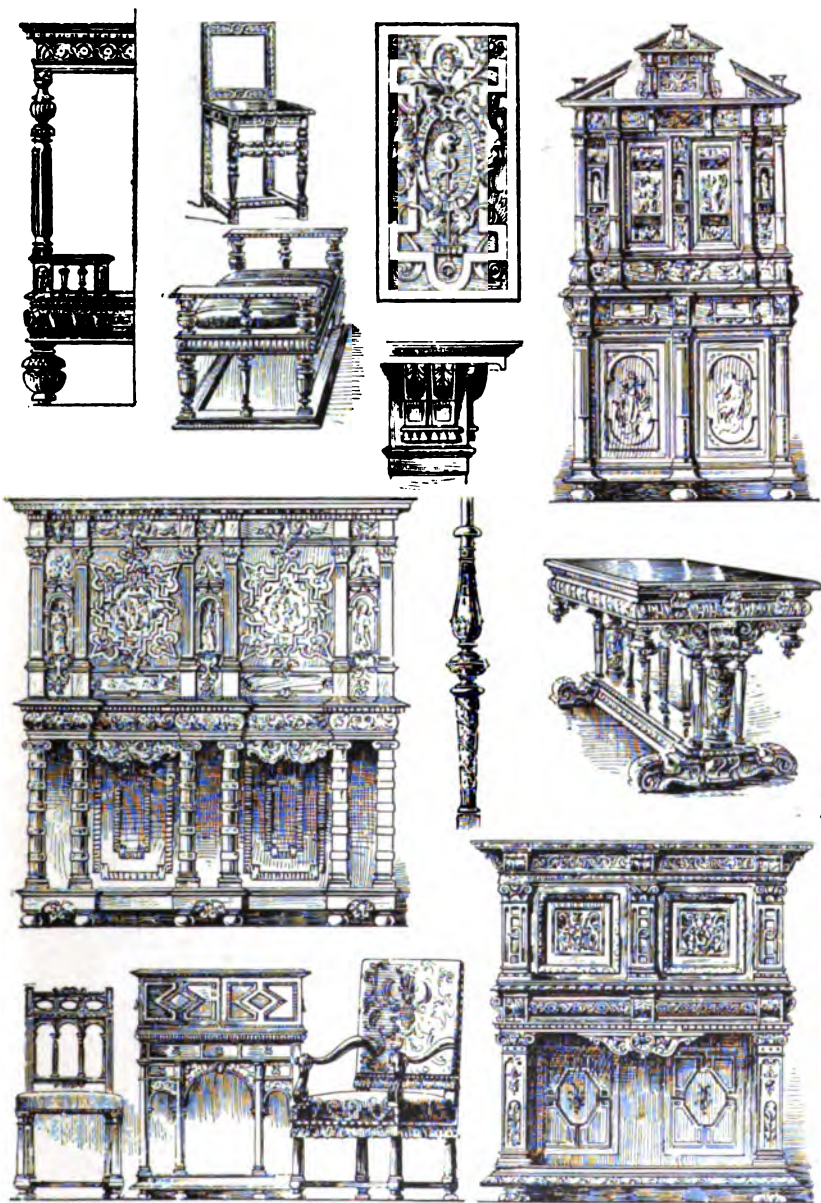


FRENCH—HENRY IV



FRANCIS I, SHOWING TRACES OF GOTHIC, 1515-1549

EARLY FRENCH RENAISSANCE



HENRI II, 1549-1559

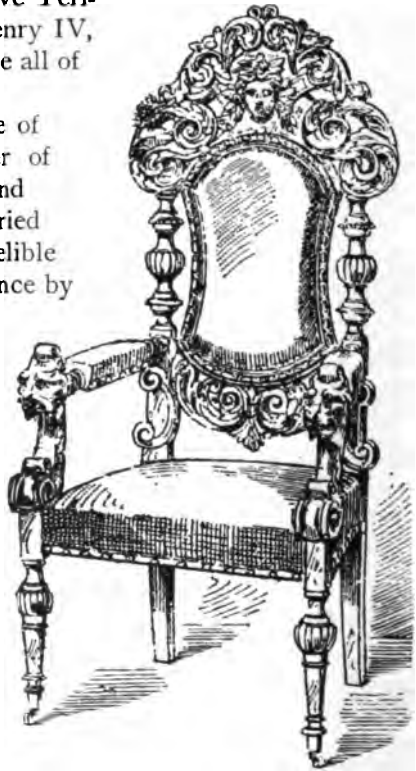
EARLY FRENCH RENAISSANCE

mans, grotesquely. My illustrations give one an idea of the fund of material in hand which covered, in fact, all that had lived and descended from the Greeks and Romans.

The French Renaissance was less mythological, less broadly whimsical ; it was dainty ; it clung more closely to the floral and conventional forms. In Italian Renaissance one sees the same characteristics, but in addition, dragons with men's heads and singular plant structures with women's bodies. German Renaissance was more sturdy, although no less extravagant.

The French Renaissance extended from 1502 to 1643 ; we frequently hear of Decorative Periods such as the Henry II, Henry IV, the Louis XIII, but they were all of the Renaissance.

Catherine de Medici, wife of Henry II, and granddaughter of Lorenzo the Magnificent, and Marie de Medici, who married Henry IV of France, left indelible impressions on the art of France by reason of their liberal encouragement of the Renaissance ; but if one consults the Chronological Table one will see that the combined reign of Henry II, Francis II, Charles IX, Henry III and Henry IV was in the aggregate but sixty years, so it is unreasonable to presume that any one of them could have established a distinctive design epoch.



SPANISH

SPAIN, or the Peninsula Iberia, as it was known to the ancients, had no decorative art worth mentioning until the time when it was overrun by the Moors, 710-713, when the conquerors introduced the Moorish style. In Spain this, under the name of Moresque or Hispano-Moresque, reached its highest development, in the Alhambra. The Moors were not entirely driven out of the Southern provinces until 1610, but in the nine hundred years intervening the Moresque style flourished sporadically throughout many portions of Spain. During the Romanesque Period a large part of the country was under Moorish dominion, but with the capture of Toledo, 1062, began the emancipation from Moslem rule, and in the Northern provinces art was influenced by the Romanesque, following the French models closely. This style continued until the close of the campaigns against the Moors, 1217-1252, when the ecclesiastical spirit became more prominent and the Gothic in Spain began. In this, also, French models were followed, but the decoration was more fanciful and arbitrary. This flamboyant Gothic sufficed for a while to meet the requirements of the luxuriant period which followed the expulsion of the Moors, but it was inevitable that the Renaissance should in time make its influence felt in Spain. Carlos I, who, on the death of Ferdinand and Isabella became king, had been born and educated in the Netherlands, of which he was ruler, and upon taking the Crown of Spain all his friends and his advisers were Flemish and all public offices were filled by Flemings. It was thus largely through the employment of Flemish artists that the Renaissance was introduced. This new style, termed the Plateresque, was a minutely detailed and sumptuous mingling of Gothic with delicate arabesques. It prevailed from 1500 to 1556. The successor of Carlos I, Philip II, through his

religious intolerance, excited a revolt in the Netherlands in which the Northern states were lost to Spain. Philip was thoroughly Spanish, and the period from 1556 to 1650 was occupied by a crude Græco-Roman, of which the *escuriel* is an example. From 1621 to 1648 continual wars against the Netherlands and neighboring countries brought constant reverses to Spain, and from 1650 onward Spanish influence declined rapidly. Spain's supremacy in trade was lost to the Dutch, the remaining states of the Netherlands were conquered, and during this period of decay the style known as Churrigueresque was in vogue. This was a period of wild extravagance and debased taste, and while the influence of the Netherlands was kept alive by occasional Spanish victories in Holland and the consequent shipment of booty to Spain, the Spanish people had lost their industrial and artistic fervor.



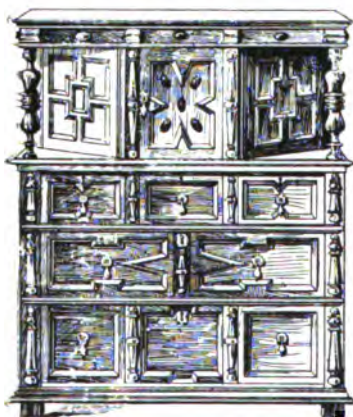
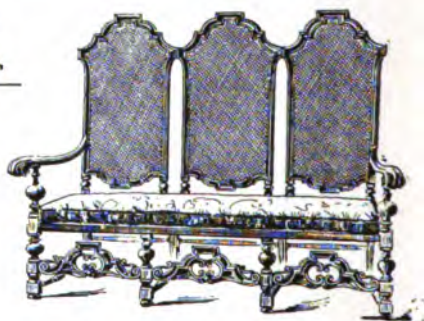
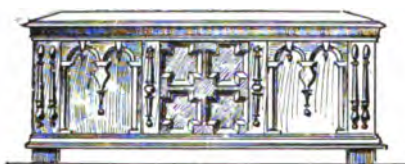
EARLY RENAISSANCE TAPESTRY

FLEMISH

FLEMISH—850 A. D.—1750 A. D.—INDEPENDENT COUNTSHIP 850-1404;
AUSTRIAN PROVINCE 1404 (1507 FLEMISH RENAISSANCE; RUBENS
1577-1640).

THE Flemish were residents of Flanders, a district in Europe now taken up by the Netherlands, Belgium and France. Prior to the influences of the Renaissance, the Flemish style was exceedingly simple. The type of decoration known under the general term Dutch or Flemish, may be best understood when one considers the character of the people and the arts as practiced by their painters, notably Rubens. Where the French Renaissance etherealized and the Italian idealized, the Flemish Renaissance invariably subjugated the design to the exigencies of construction. Their work, brought over to England in the time of William and Mary, was beautiful, but stolid. We see excellent examples in the early furniture that Chippendale took for his models. They were not people to follow the poetic tendencies. They took their art with serious observance and worked it out in a dignified form. It must be recalled that the reputation of Flemish decorative work has rested very largely on the work of the wood carvers, and it is fair to presume that this work must have been of excellent character. For years old oak was used, but later, in the seventeenth and eighteenth centuries particularly, other woods came in, and inlays of broad and florid style followed to vary the monotony of the dull old oak.

Throughout its varied history (and it is beyond the province of this book to go into the history of Flanders) it has clung to its earlier traditions, and although a great deal of the Flemish work that we see shows traces of the French, Spanish and Austrian influences, there is native character in all Flemish work which the political changes of the country never seem to have affected.



1600. FLEMISH CARVED WORK AND JACOBAN PANEL WORK

The influences exercised by Flemish art throughout all Europe were paramount. The towns of Arras, Valenciennes, Tournay, Oudenarde, Lille and Brussels were the centres of world-famed manufactures of tapestries. Indeed, Arras became so famous that everything in the nature of a curtain was called an Arras.

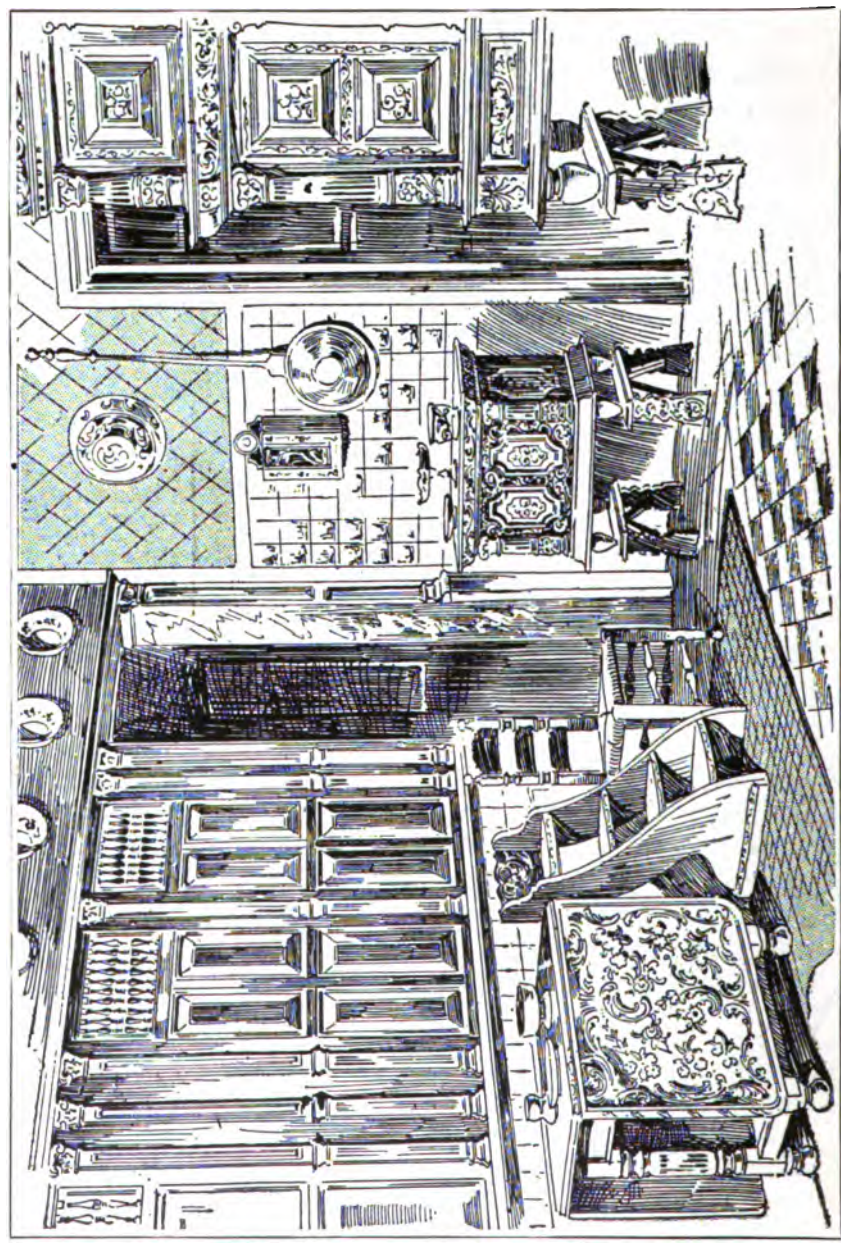
The workers in tapestry formed a most distinguished and eminent class. We can go back to 1400, before any other nation undertook the encouragement of the Renaissance in art, and find that the Flemish, now generally classed under the category of Dutch, were pre-eminently first in the arts and the manufactures of all Europe; and to this day we find the Flemish influence not only in England, but in Spain and France, for Flanders was successively under the domination of Spanish and French rule.

The terms Dutch and Flemish are used so frequently as synonyms that it is well to understand the reason.

The Netherlands, or Low Countries, originally covered the territory included in the present Netherlands and Belgium with Luxemburg.

With the rise of feudalism the duchies of Brabant, the counties of Artois, Flanders, Holland, Hainault and the bishoprics of Utrecht and Liege developed semi-independent authorities. While the people as a whole retained common traits, the northern provinces were distinctly Germanic; the Flemings or central provinces showed a mingling of French and German, while the Walloons of the South were as French as the Dutch were German. In the latter part of the Middle Ages the States of the Netherlands rose to extraordinary prosperity, and some of these States were for a time virtually independent republics. Next to the Italian States they figured most prominently in the revival of art. Flanders and Brabant were especially flourishing. Bruges, Ghent and Antwerp led in all art productions.

We will not attempt to follow the history of this frequently changing district. In 1555, when Charles V of Spain resigned the sovereignty over the Netherlands to his son Philip II, the territory comprised the four duchies of Brabant, Gelderland,

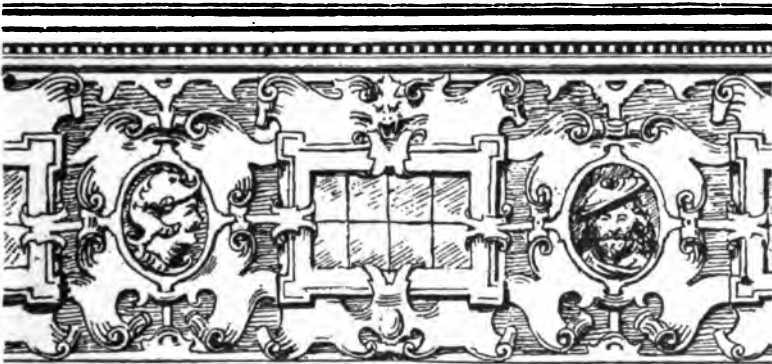


A TYPICAL DUTCH INTERIOR

Limburg, Luxemburg, the Counties of Artois, Flanders, Hainault, Holland, Namur, Zutphen, Zeeland, the margravite of Antwerp and the seigniories of Friesland, Groningen, Mechlin, Overysse and Utrecht.

These provinces, as previously observed, were largely independent of one another and prized their independence. The country was part Protestant and part Catholic. Philip II was Catholic, and constant turmoil was the result of the oppression of the Protestants. In 1576 Holland, Zeeland (including Flanders), Gelderland, Utrecht, Groningen, Overysse and Friesland entered into a union that was eventually the founding of the Dutch republic, while the southern provinces (modern Belgium) continued under the sovereignty of Spain. This country included Antwerp, Flanders, Limburg, Brabant, Liege, Luxemburg, Hainault and Namur.

Here, in brief, may be found the reason that we regard a certain type of work as Dutch, which is a term covering broadly a wide territory.



GERMAN

THE Renaissance appeared in Germany at a time when the German artists were wrapped up in Gothic mannerisms and were not receptive to the new feeling in art. Albrecht Dürer



deserves the credit for the introduction of the Renaissance style into Germany in 1550. We have reproduced three examples in Albrecht Dürer's best style.

In his designs a struggle between two duties can easily be seen. He could not entirely give up Gothic and had not the fine constructive understanding of the new forms possessed by the Italian painters from whom he had learned. Hans Borkmair



was the first fully-informed and unmistakable propagator of the pure Renaissance style. Hans Holbein was a genuine Renaissance artist.

The fact that painters first mastered the Renaissance forms and introduced them into Germany, and thus by a roundabout way led architecture and decoration to accept Renaissance motifs, gave to German Renaissance its bizarre character. Only at the close of the Renaissance century and at the beginning of the Seventeenth Century, when regular personal intercourse began between German masters in Italy and Italian masters in Germany, and the principal works on Italian architecture became

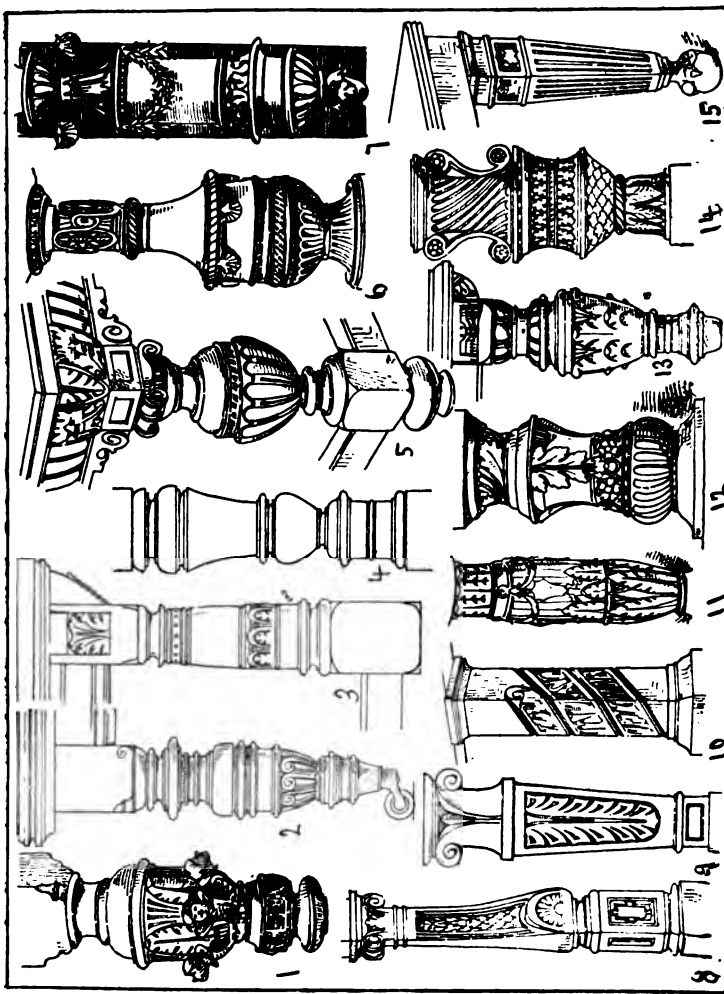
generally known

in Germany, did the Germans become conscious of what they had neglected. The character of the

German Renaissance manifests itself in architectural details based on the North

Italian Renaissance in the employment of the ancient orders. Columns, piers and entablatures of the different styles are always richly decorated, and balustrades are particularly in favor.





The leg and pedestal details illustrated on this page are taken from excellent Italian, French, Flemish and English Sixteenth Century work. No. 1, 2, 3, 4, 5, 13, 15 are Italian or Flemish; No. 6, 7, 10, 11, 12, 14 are unquestionably Italian; 8 and 9 are authentic German, although apparently Italian; 5, 6 and 7 have all the massive appearance of the Dutch or Early English.

ENGLISH RENAISSANCE—ELIZABETHAN



THE GREAT BED OF WARE
ELIZABETHAN

ELIZABETHAN was a term applied to the character of English Renaissance that flourished during Queen Elizabeth's reign, 1558-1603. The English Renaissance began in 1509, under Henry VIII, whose reign continued to 1547. It immediately followed Perpendicular or Florid Gothic.

The Renaissance movement swept all Europe and was introduced into England by the Italian architect John of Padua, under the patronage of Henry VIII, at a time contemporary with a similar movement in France under Francis I. It naturally showed lingering Gothic details, as well as the Italian influence of John of Padua, and the German influence of Holbein, who settled in England about 1524.

Late Tudor, or Elizabethan, home furnishings owed much to the close commercial relations existing at that time between England, Spain, Holland and Germany. The English Renaissance movement extended into the Georgian Period, but assumed so many distinct forms that we speak of the period before 1603 as Tudor or Elizabethan; the period between 1603 and 1649 as Stuart or Jacobean. From Charles I, 1625-49, to Queen Anne, 1702-14, the Italian influence prevailed strongly in England.

The student should distinguish between architecture and furnishings, bearing always in mind the commercialism that

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ELIZABETHAN



ELIZABETHAN

TO THE
ARTIST



ELIZABETHAN



ELIZABETHAN

70 . VIII
INSTRUCCION

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POSTLIP HALL, GLOUCESTERSHIRE

From Nash's "Mansions of England in the Olden Times."



INTERIOR IN AN ELIZABETHAN DINING-ROOM

From Haddon Hall, Derbyshire, the best preserved of the old English castles. The original building was a country house presented by William the Conqueror to John Peverell.

TO VINU
ALBORG 1.80

GOthic (English Gothic) extended from 1189-1509.

HENRY VII, 1485-1509.
Founder Tudor Line.

ENGLISH RENAISSANCE, 1509.

HENRY VIII, 1509-1547.
Renaissance style introduced by John of Padua.

EDWARD VI, 1547-1553.

MARY, 1553-1558.

ELIZABETH, 1558-1603.

JACOBEOAN, 1603-1649.

JAMES I, 1603-1625.
Founder Stuart Line.

CHARLES I, 1625-1649.
Inigo Jones dictator of style.

CHARLES II, 1660-1685.

JAMES II, 1685-1689.

WILLIAM AND MARY, 1689-1702.

QUEEN ANNE, 1702-1714.

Flemish Renaissance influenced the period from 1507 to 1584. Dutch Republic founded 1576. German Renaissance, beginning under Albrecht Dürer about 1550. Spanish Renaissance, beginning about 1500, also influenced the English styles.

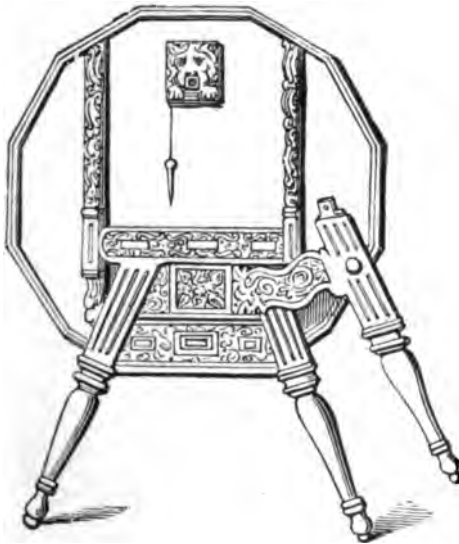
affected the furnishing of a house independent of any architectural and art movement. From the beginning of the English Renaissance, 1509, down to, and including, the period of George I, much that was Dutch or Flemish was generously adopted. In fact, Flemish and English furniture and carving were similar

in the Elizabethan and Jacobean epochs.

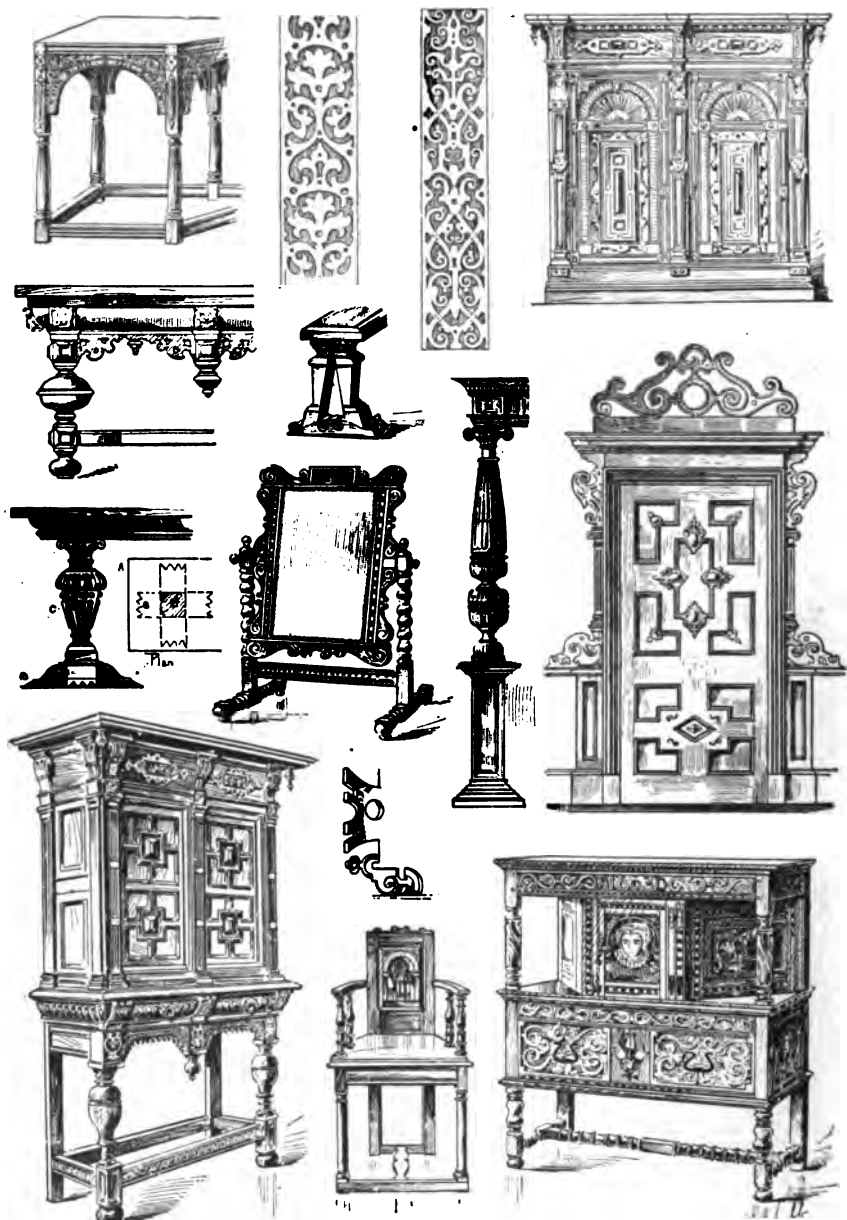
The table here illustrated is purely Flemish and yet Elizabethan; and the great bed of

Ware is likewise Flemish.

The Elizabethan was a period of affluence in the arts, commerce and literature, an age that gave birth to Spenser, Shakespeare and Bacon, and produced the East India Company. It was an age of industrial employment and great maritime activity, and



A FOLDING TABLE WITH
FLEMISH-ELIZABETHAN CARVING



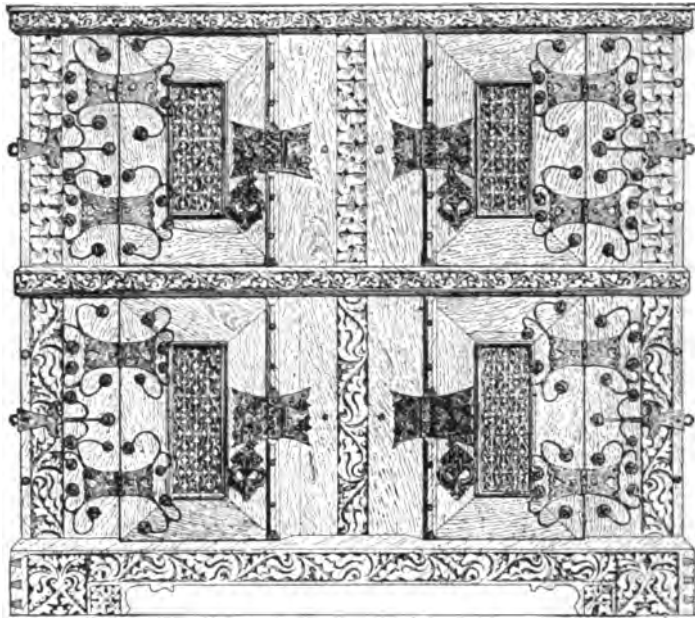
ELIZABETHAN, 1558-1603

ELIZABETHAN MERGES



JACOBEOAN, 1603-1649

INTO JACOBEOAN



GERMAN-ELIZABETHAN IRON WORK

the commercial, political and religious sympathy that existed between England and Holland naturally introduced a great deal of Dutch feeling into the English furnishing arts. So "Elizabethan" has clung in the history of art as indicating the period when the English, although receiving classic Renaissance principles in architecture through John of Padua and Holbein, used freely fabrics and furniture from Spain, the Netherlands, Germany and France.

What is generally understood as Elizabethan was the strap design, interlaced bands, pierced scroll-work, festoons, fruit and drapery interspersed with roughly-executed figures of human beings, grotesque monsters and animals; we see the same in Dutch or Flemish. Paneled compartments are often filled with coats-of-arms. Grotesque brackets are frequently used, and though the architects worked along classic lines, variety resulted from the imported furnishings. In the Jacobean Period the

classic influence became greater and the imports less, for laws were passed restricting imports.

The rooms were furnished in panels; the doors were paneled; the ceilings and wainscots paneled; in some instances the paneling went from floor to ceiling; in other cases only the wainscoting and doors were treated, the wall space above being covered with Flemish tapestry. It will be recalled that Hamlet killed Polonius behind the tapestry that covered the walls. Hangings of embossed leather from Spain were used, in gold, silver and colors.

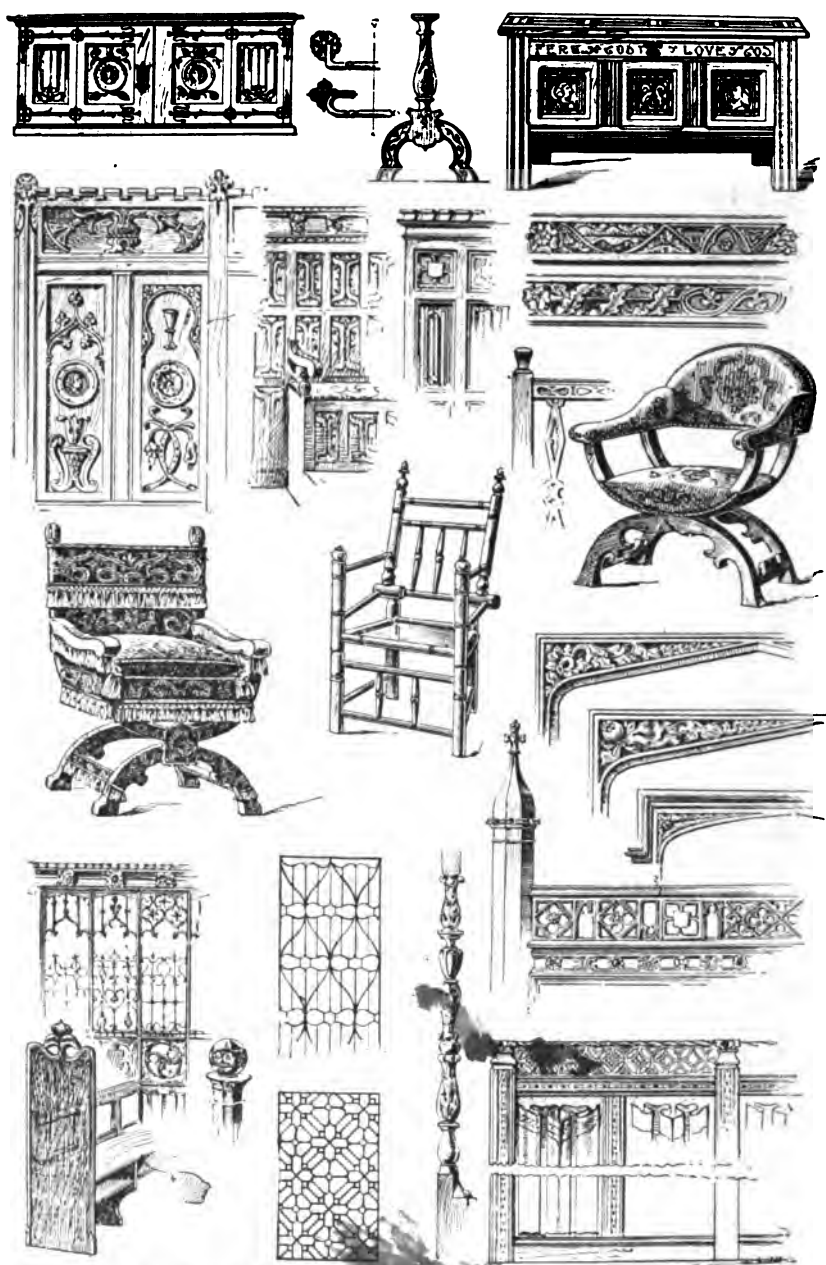
In small rooms chintzes from India were used. Pepys wrote in his diary: "I bought my wife a chint, that is, a painted India calico, to line her new study," and these chintz-treated walls became quite common.

In some houses the ceiling was carved in elaborate fretwork, ornamented with bosses and coats-of-arms. The windows were in small diamond-shaped or square panes, and in the centre of each window were frequently the armorial bearings of the family.

The arms were also placed upon the chimney piece; low-cushioned seats were bountifully supplied with movable cushions covered with rich silks. Indeed, for as far back as 1200 we find sofa cushions much in favor. The chimney-piece in the Elizabethan room was invariably the important feature. It was in arched panels, moldings, scrolls, coats-of-arms, flowers, interlaced strap work, supported by grotesque terminal figures, which later in the Jacobean Period became more simplified and severe.

The fireplace was large enough to admit of big logs; the woodwork was deep and dark and time-toned, but there was no lack of color in the use of the silken stuffs and wall-coverings of tapestry or print. The character of the wood carving was usually flat, and the Fifteenth Century German type of ironwork here illustrated was often used. The heavy tables and chairs frequently stood upon bulging, bulky legs, borrowed from the Dutch. Ball feet were common.

English stucco work of the Elizabethan period often con-



English Period, showing the decline of the Gothic influence and the beginning of the Renaissance, presenting one of the earliest turned wood chairs, examples of which were found in America among the Pilgrim settlers.



ELIZABETHAN

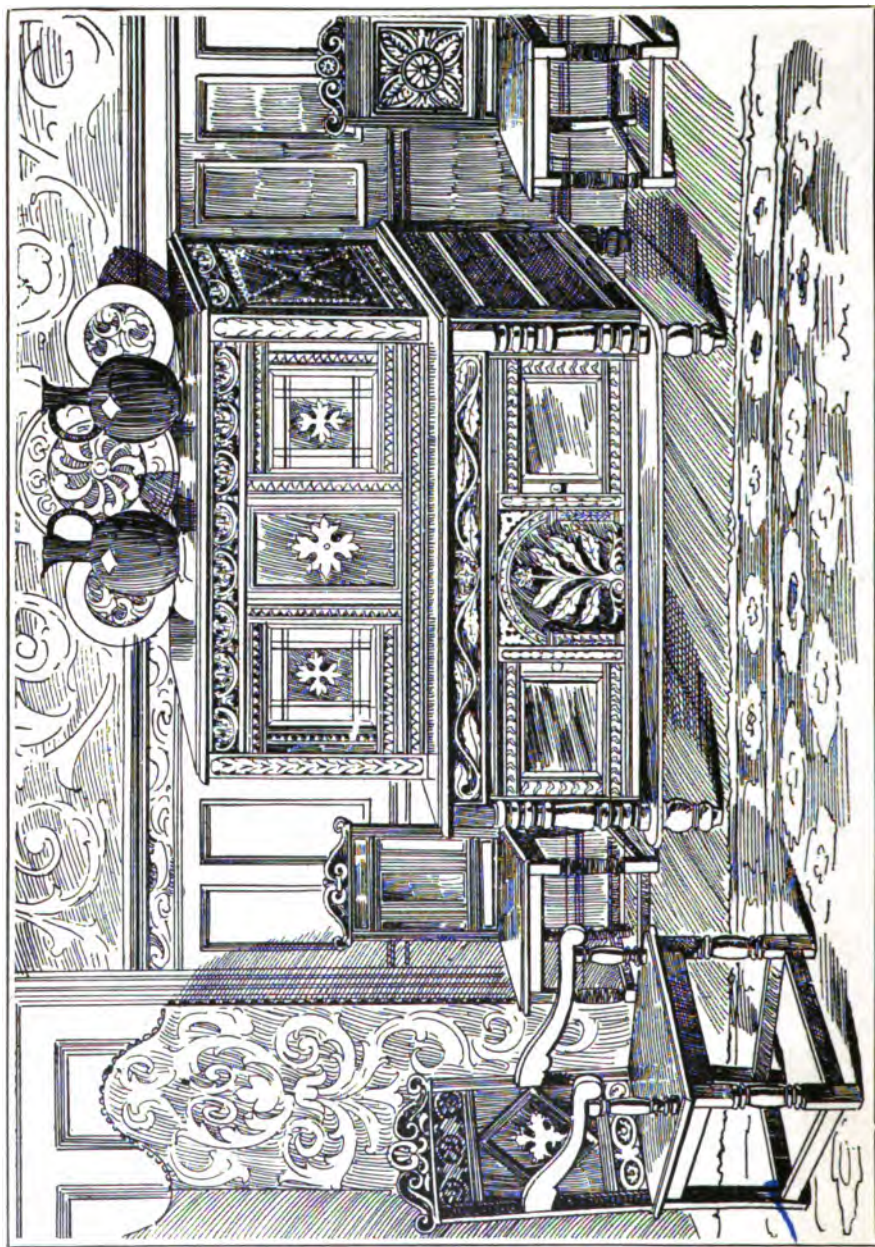
gished from the later classic revival of the brothers Adam or the Transition Period in France. The classic design details were applied to a simplified construction of the furniture of the Elizabethan Period.

sisted of geometrical paneling, fan tracery and pendentives of the preceding century. These pendentives were connected together by bands of pierced strap work, decorated with Arabesques in low relief. Later in the Jacobean period, which is arbitrarily fixed at 1603 and continued until 1649, the panels were composed of purely geometrical forms, circles, squares, lozenges and interlacing quatrefoils.

THE Jacobean Period covered almost twenty-five years, from 1603 to 1625. The Tudor mixture of Gothic and Renaissance was gradually modified under the influence of Inigo Jones. The modification simplified the shape of the furniture and introduced classic detail, and the result of this influence may be called Jacobean. The Jacobean period was an art period, and may be best characterized as that period where simple classic details were introduced upon heavy and substantial furniture, as distin-



JACOBEOAN



OLD JACOBEOAN BUFFET AND CHAIRS, SHOWING ITALIAN INFLUENCE



SHELL DETAILS, SHOWING THE ORIGIN OF ROCOCO DESIGN.
INTRODUCED ORIGINALLY UNDER LOUIS XIII

LOUIS XIV, LOUIS XV, LOUIS XVI

LOUIS XIV, 1643-1715; LOUIS XV, 1715-1774;
LOUIS XVI, 1774-1793

WE ARE frequently asked: "What are the actual, tangible points of difference between the Louis XIV, Louis XV and Louis XVI periods of design?"

Louis XIV followed the Renaissance or Classical Revival, in a masculine spirit embodying the conventionalized Anthemion and Acanthus.

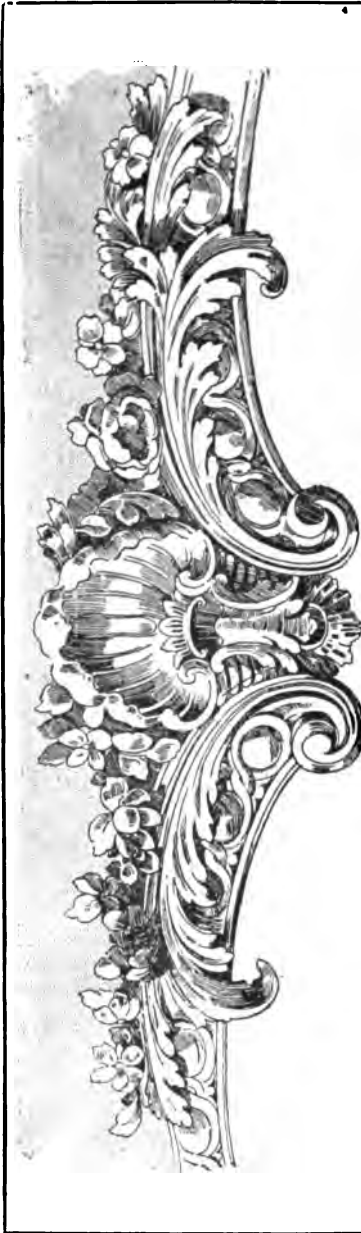
Louis XV, while affecting the same forms, exaggerated and effeminated them, and showed them in unbalanced relations and used natural flowers and employed ribbon and lace effects, festooned flowers and hanging baskets with *Rococo* details — *roc* meaning rock, and *coquille* meaning shell.

Louis XVI returned to the Classic simplicity of line incorporating dainty florals; in furniture the legs were usually straight and suggested architectural columns and capitals.

Now, to comprehend classicism one must at least know the Anthemion and Acanthus, and be able to identify them, no matter in what decorative spirit they may be treated.



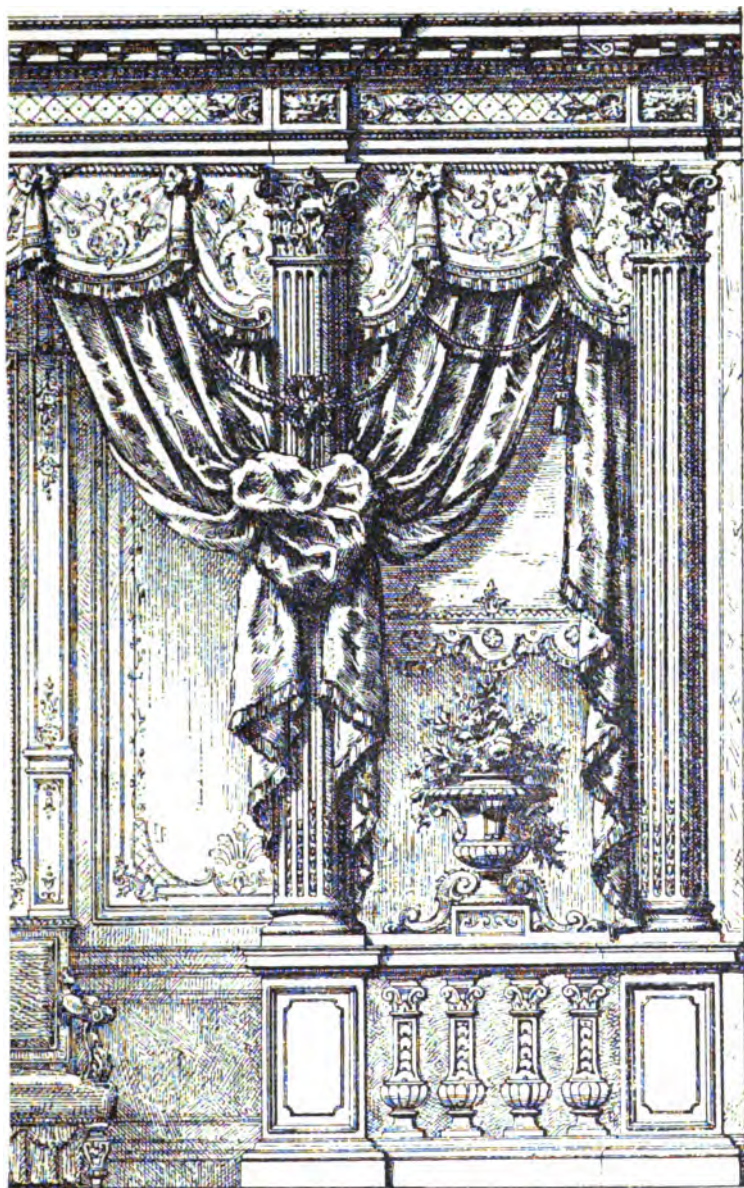
LOUIS XV



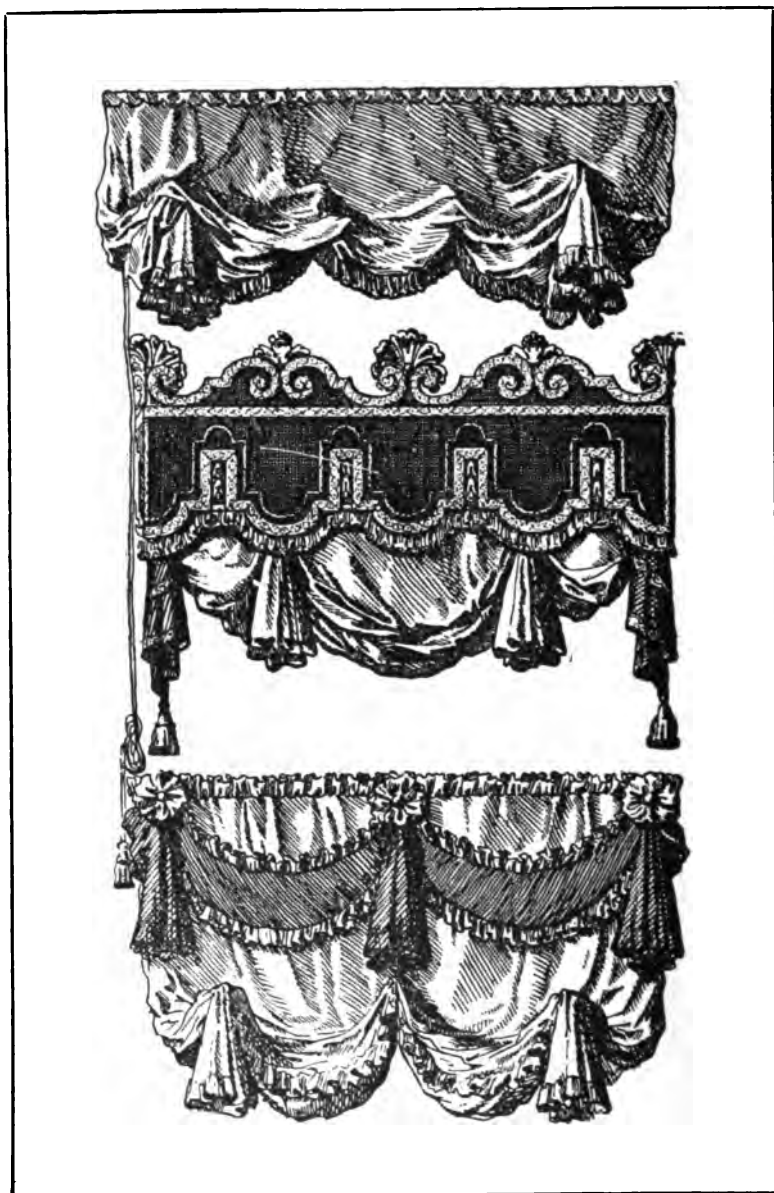
ILLUSTRATING THE BALANCED RELATIONS OF PART IN THE LOUIS XIV STYLE



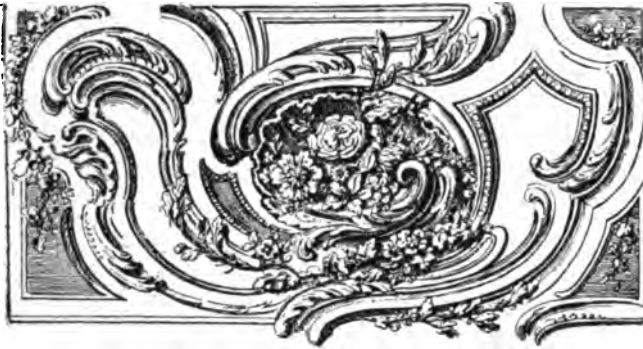
ILLUSTRATING THE INDEPENDENCE OF RELATIONS IN THE LOUIS XV STYLE



LOUIS XIV



LOUIS XIV



ROCOCO

Any deviation from the Classic treatment of these motifs marks the departure from the Renaissance spirit. The Louis XIV or Quatorze period developed richly decorative furniture with marquetry of tortoise-shell and brass, introduced by André Boule, frequently called Buhl work.

The sumptuousness of the bed of the period of Louis XIV was due to the fact that it was the custom of fashionable ladies to receive their guests . abed. We frequently see examples of Seventeenth Century beds with bouquets of plumes or feathers rising from the head posts. These feathers were of various colors and sizes, and had no symbolism—simply decorative. This period encouraged the Gobelin tapestry weaving.

The Louis XV or Quinze period (1715-74) was the period of



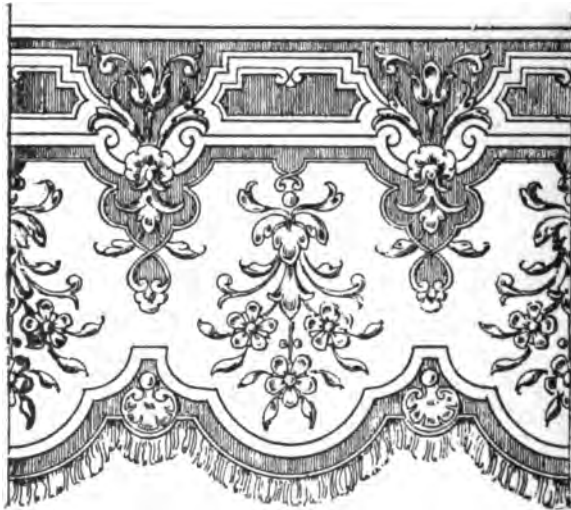
ROCOCO

the Rococo, and introduced the pastoral scenes of Watteau and the inlaid furniture of Jean François Oeben for Madame Pompadour.

The Louis XVI or Seize (1774-93) introduced fine marquetry work, by Riesener and David Roentgen, with ormolu mountings by Gouthière.

The first eight years of the reign of Louis XV constituted the Regency period. Under Louis XIV the Gobelin factory became royal property; the Beauvais Tapestry Works were also established, and the style of decoration ran naturally to wall panels, for the purpose of presenting these pictorial fabrics. During the time of Louis XV panels were so much used that the walls were frequently designed with a view to this treatment.

The subject is especially interesting when studied from the pictorial point of view, as expressed by either tapestries or painted panels. The scenes illustrated in the Louis XIV period were serious and classic, but under Louis XV, instead of these tableaux of pomp, grandeur, victory and battle, the subjects were frivolous, softer and more coquettish, and full of love



LOUIS XIV



LOUIS XIV

and pastoral sentiment as portrayed by Watteau and his contemporaries. The ladies of the court circle were depicted in fashionable attire. Dainty landscape scenes were presented. Romance and fashionable life were depicted.

"The Lady in the Sleigh," the "Lady in the Swing," the "Courtier and the Shepherdess," "Frolic," "Folly," "The Dancing Girl"—were the subjects which succeeded historical and mythological treatments, and in this panel treatment, more than in any other form of design, the over-ornate character of the Louis XV period was conspicuous. No hesitation was felt in adopting Chinese details, and while they were not always expressed in the carving of the woodwork of a room, they were in evidence continually in fabrics and wall panels.

It was during this period that designs presented ribbons and laces, together with

a more naturalistic treatment of floral form.

The Rococo details we of course understand as part of this period, although we frequently confuse what is apparently the shell period with the conventionalized Anthemion of the Louis XIV epoch. Again a detail that is always conspicuous is the irregular harmony of related parts. In the time of Louis XIV

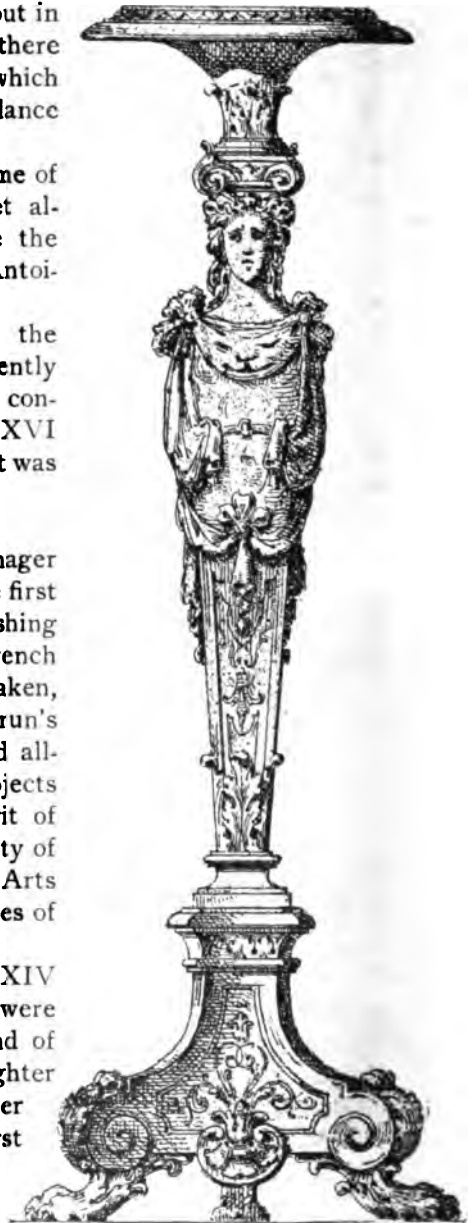
a design balanced in details, but in the succeeding period, while there was a balance of harmony which was satisfying, it was not a balance of actual details.

Stripes came in at the time of Madame Pompadour, and yet almost invariably we associate the use of stripes with Marie Antoinette (Louis XVI).

The difference between the periods is a difference frequently of temperament; we can best conceive the spirit of the Louis XVI epoch by the knowledge that it was a return to the pure Classics.

IN 1660, under Le Brun, manager of the Gobelins works, the first serious work towards establishing a characteristic school of French tapestry design was undertaken, and it must be said that Le Brun's work was grand, massive and all-satisfying, his pictorial subjects reflecting invariably the spirit of Valor and Conquest, the Purity of the Passions, Progress of the Arts and the Sciences and Allegories of an exalting nature.

Throughout the Louis XIV period the tapestry cartoons were dignified, but towards the end of the régime they took on a lighter vein, developing at length, under Louis XV—especially the first eight years, known as the



LOUIS XIV



IN THE WATTEAU STYLE

TO WHOM IT MAY CONCERN



TWO LOUIS XV AND ONE LOUIS XVI CHAIR

TO THE
LIBRARY OF
CONGRESS



LOUIS XVI

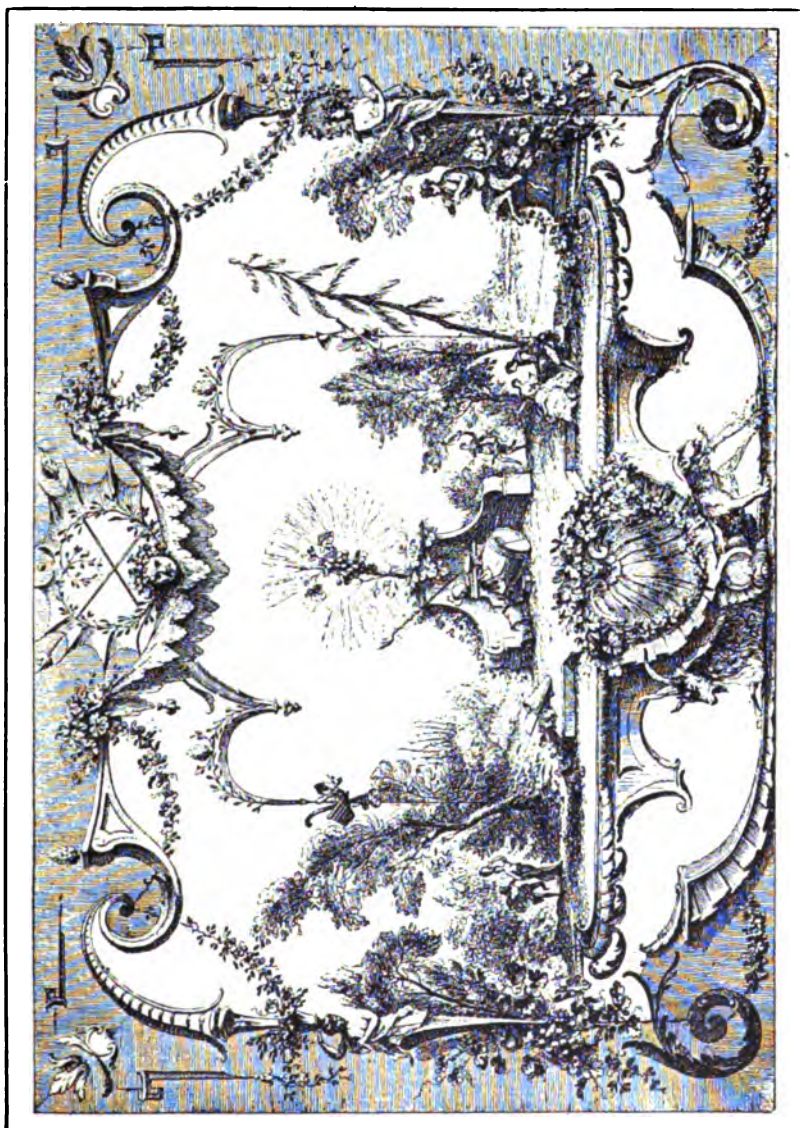
70 VINI
ABBOGLIAO



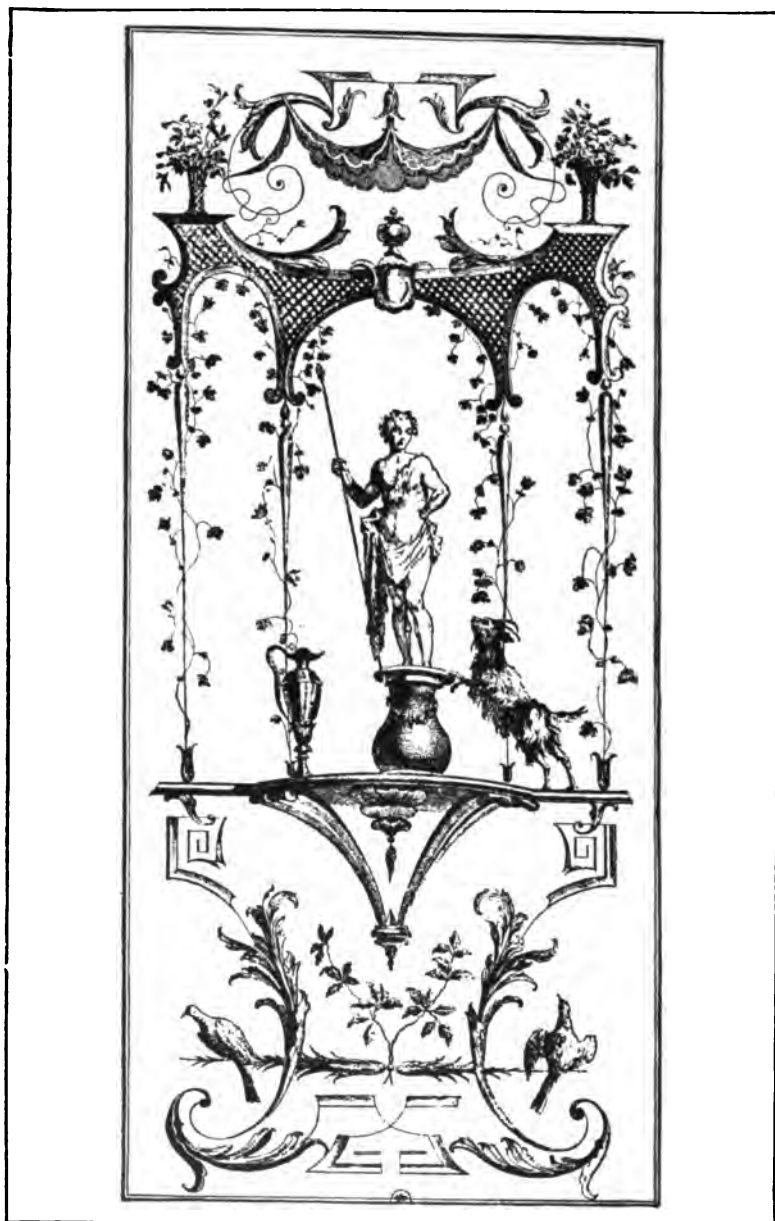
LOUIS XIII



THE CHINESE SPIRIT, LOUIS XV



LOUIS XV. (SEE PAGE 196)



LOUIS XV



LOUIS XV—REGENCY PERIOD. (SEE PAGE 196)

Regency period—a depiction of contemporary life, and especially eloquent became the work of Antoine Watteau. He was the delineator of the manners and amusements of his day, as represented by the masquerades and court customs and Arcadian affectations, in that period so much the rage.

Naturally, in the representations of scenes of gaiety and frivolity, the decorative surroundings, or frame-work, were treated more lightly. It must not be understood that all serious work was stopped; it was simply an age of folly and extravagance, and serious work was appreciated by the few. To be sure, Oudry's famous cartoons, illustrating the La Fontaine fables, were executed about this time in Beauvais tapestry, and some of the finest work of the Gobelins was undertaken, but the nudities of Boucher and the frivolities of Watteau were the fashion, and gave lasting imprint to the Louis XV period.

Occasionally also may be noted in this period the unmistakable marks of the Chinese influence, and upon such occasions the quasi decorator is inclined to criticise what he regards as an anachronism. On the contrary, the introduction of these cascades and grottoes and bits of mountains and pagodas was natural to the development of the period.

About 1720 Louis XV despatched an embassy to the Emperor of China with goods of rare value, charged with a commission to encourage the opening of more extensive trade relations. The emperor was cordial in his reception of the king's messengers, and returned magnificent gifts lavishly decorated. This incident rendered the Chinese style fashionable in the upper circles of France, and for some time thereafter Chinese vases appeared in French textile designs juxtaposed to dragons,

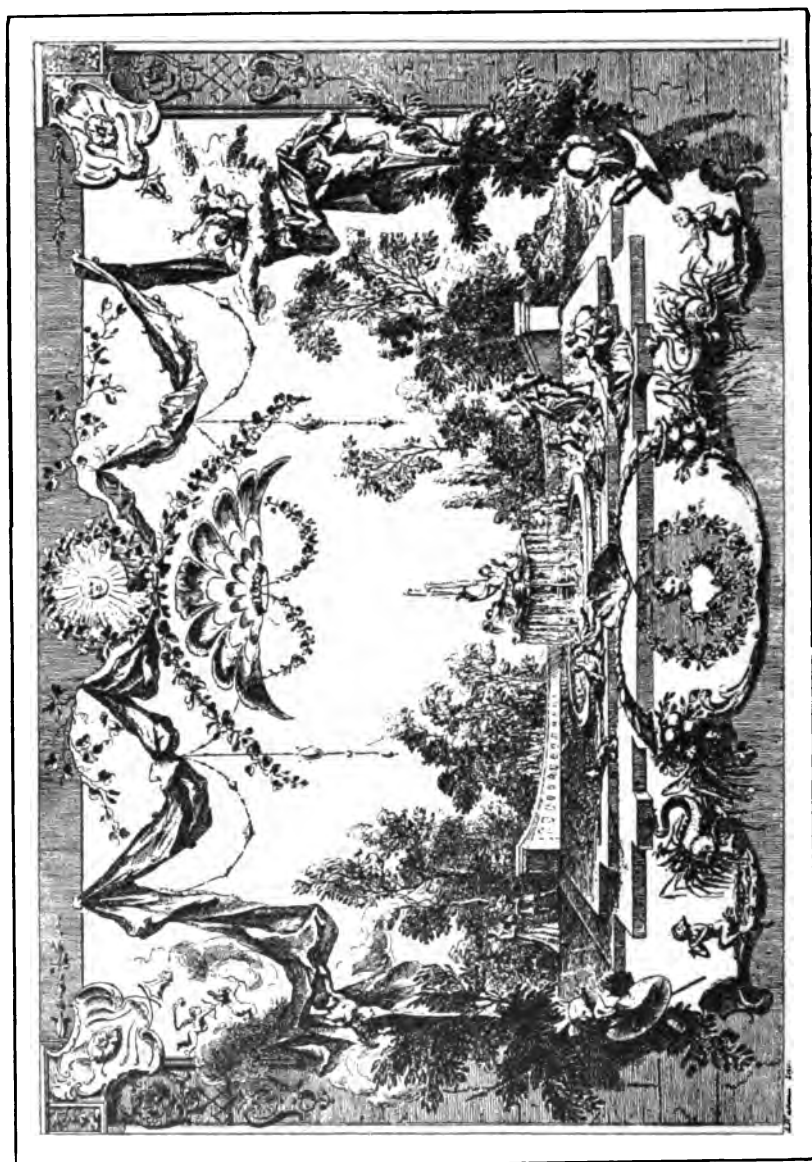


ROCCO



LOUIS XV

landscapes with curious Chinese perspective and pig-tailed sons of the Far East. It had its rage and passed, but there lingered for many years the subtle influence of China in the use of plant forms drawn from nature, flowers and leaves rendered with the full effect of light and shade, fruit also, cherries and plums, and a fantastic form of floral was generously adopted, together with architectural fragments, cascades and rococo details. It was all a capricious, whimsical style.



LOUIS XV

During the late years of the reign of Louis XV, and while the wildest extravagances were being encouraged by him, his favorite, Du Barry, and her satellites, his son was exploring the sciences, happy in the congenial companionship of his young and cultivated partner.

Extravagances and court profligacy contributed to the popularity of the most lavish and gorgeous decorative style, and the presence of the Dauphiness as a prominent figure was a picture of refinement amid ribaldry, culture amid chicanery, but she held aloof from these associations, and the refinement of the style known later as the Louis XVI was a style which reflected Marie Antoinette's personality. Dumas pictures with his wonderful pen the visit of the king to his son the Dauphin, afterwards Louis XVI, and his wife, Marie Antoinette, at that time being but seventeen years old. The following is a scrap of the conversation, which conveys an excellent idea of the temperament of the young couple, who were moulding the period style of Louis Seize.

On the way the two travelers found the Dauphin standing motionless upon the lawn, measuring the sun's altitude.

The King said, loudly enough to be heard, "Louis is a finished scholar, but he is wrong thus to run his head against the sciences; his wife will have reason to complain of such conduct."

"By no means, sire," replied a low, soft voice, issuing from a thicket.

And the King saw the Dauphiness running towards him. She had been talking to a man furnished with papers, compasses and chalks.

"Sire," said the Princess, "Monsieur Mique, my architect."

"Ah!" exclaimed the King; "then you, too, are bitten by the mania, madame?"

"Sire, it runs in the family. . . You may walk a hundred years in your grounds and you will see nothing but straight alleys or thickets, cut off at an angle of forty-five degrees, as the Dauphin says, or pieces of water wedded to perspectives, parterres, or terraces."

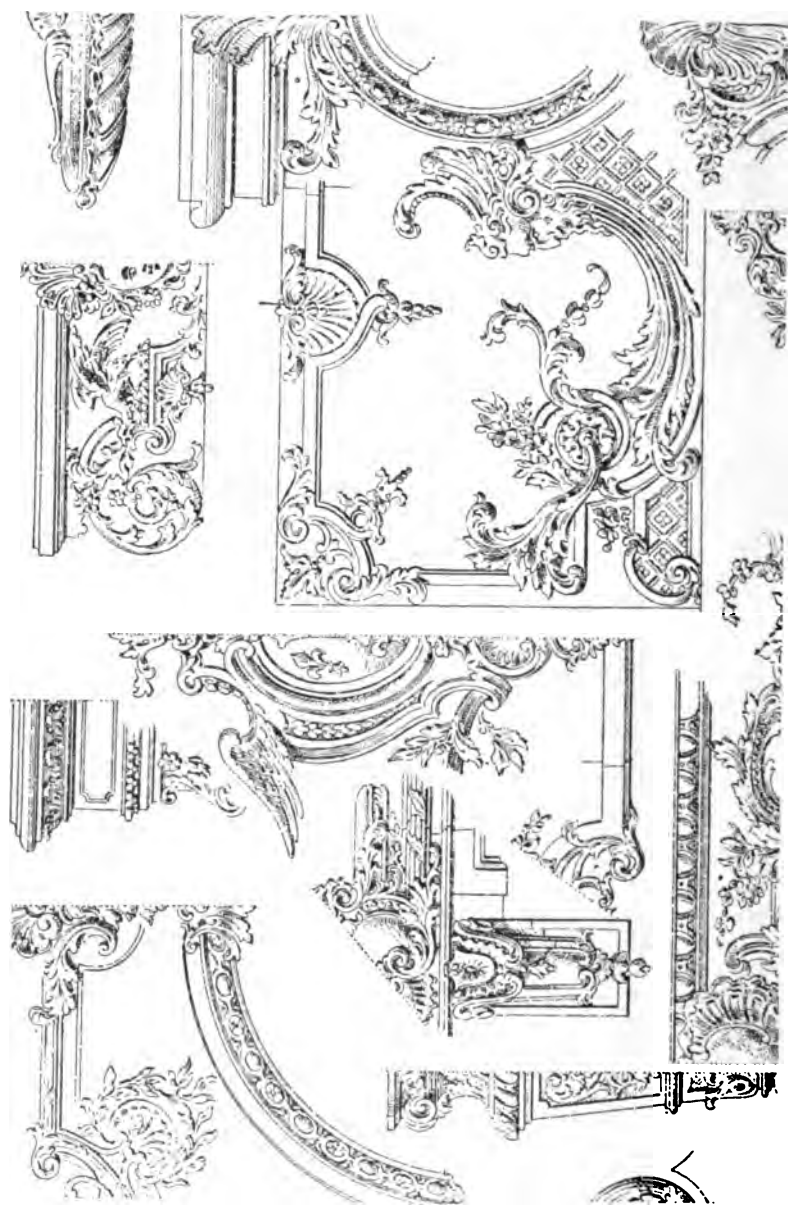
"Well, come, what will you make of my Trianon?"

"Rivers, cascades, bridges, grottoes, woods, ravines, houses, mountains, fields."

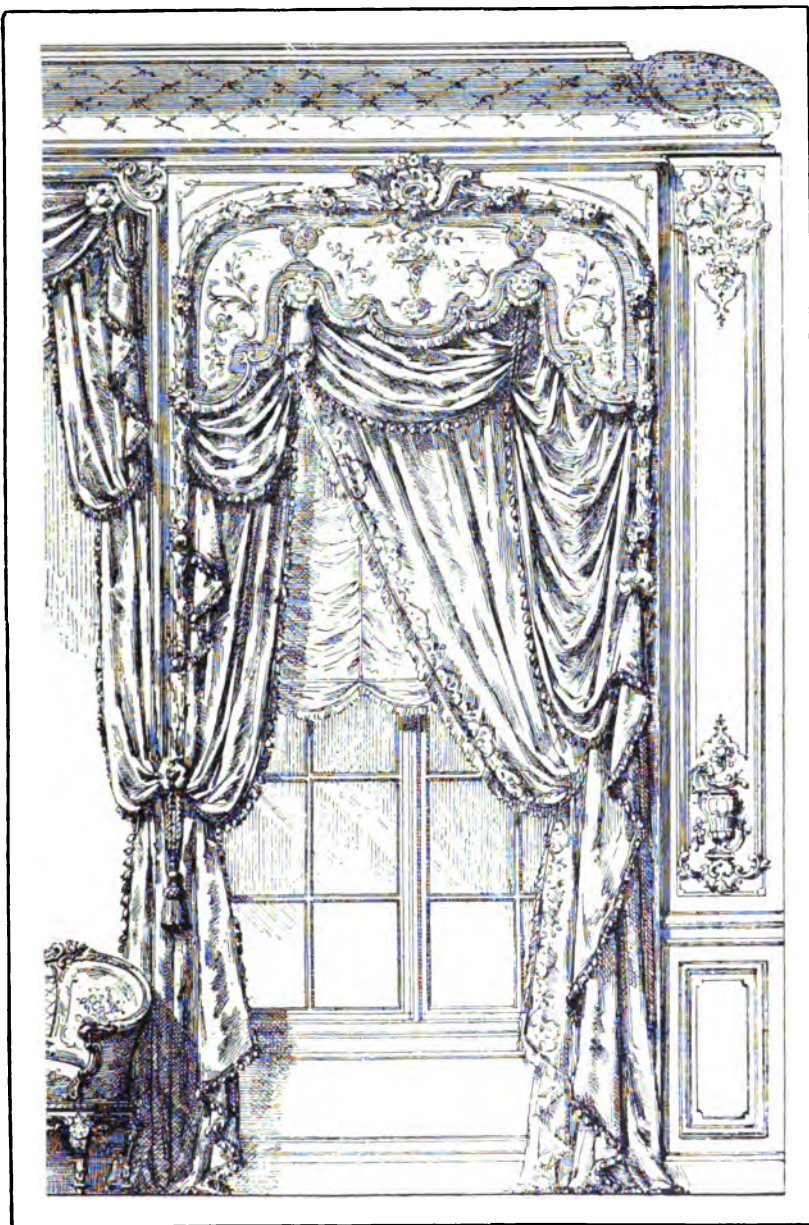
"For dolls?" said the King.

"Alas, sire, for such kings as we shall be."

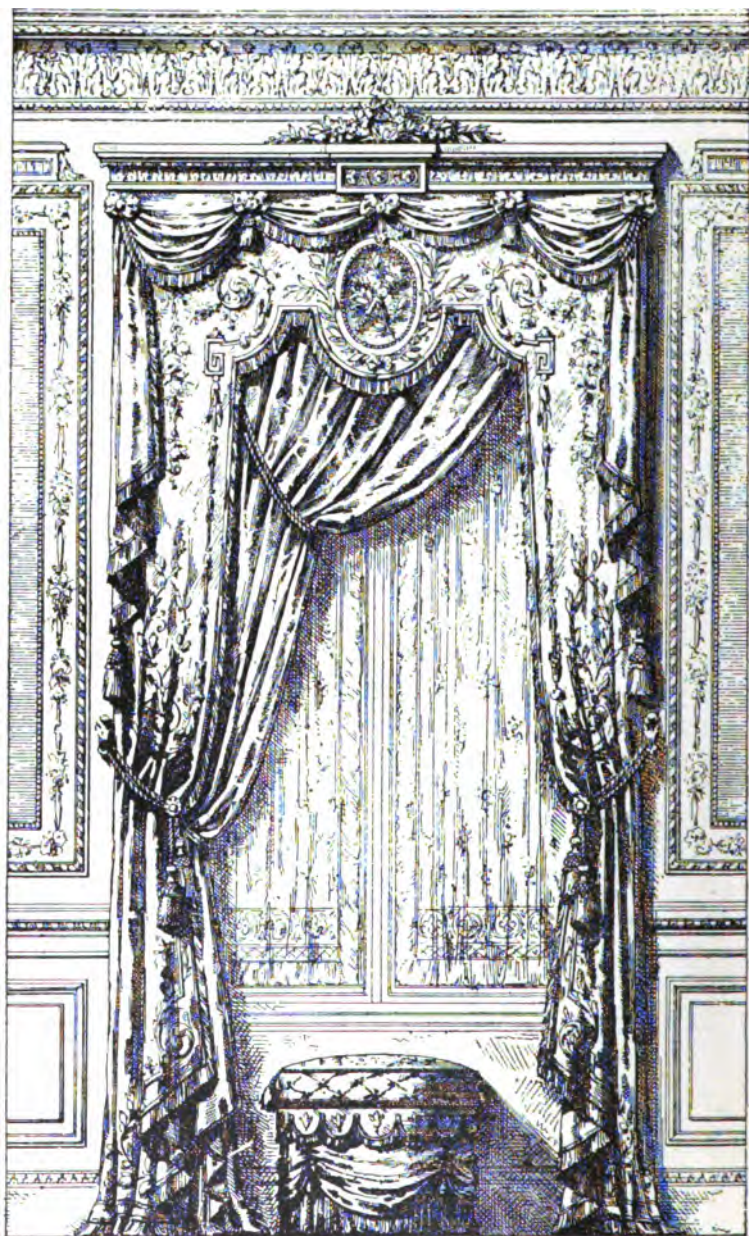
From the period of the Renaissance the use of draperies



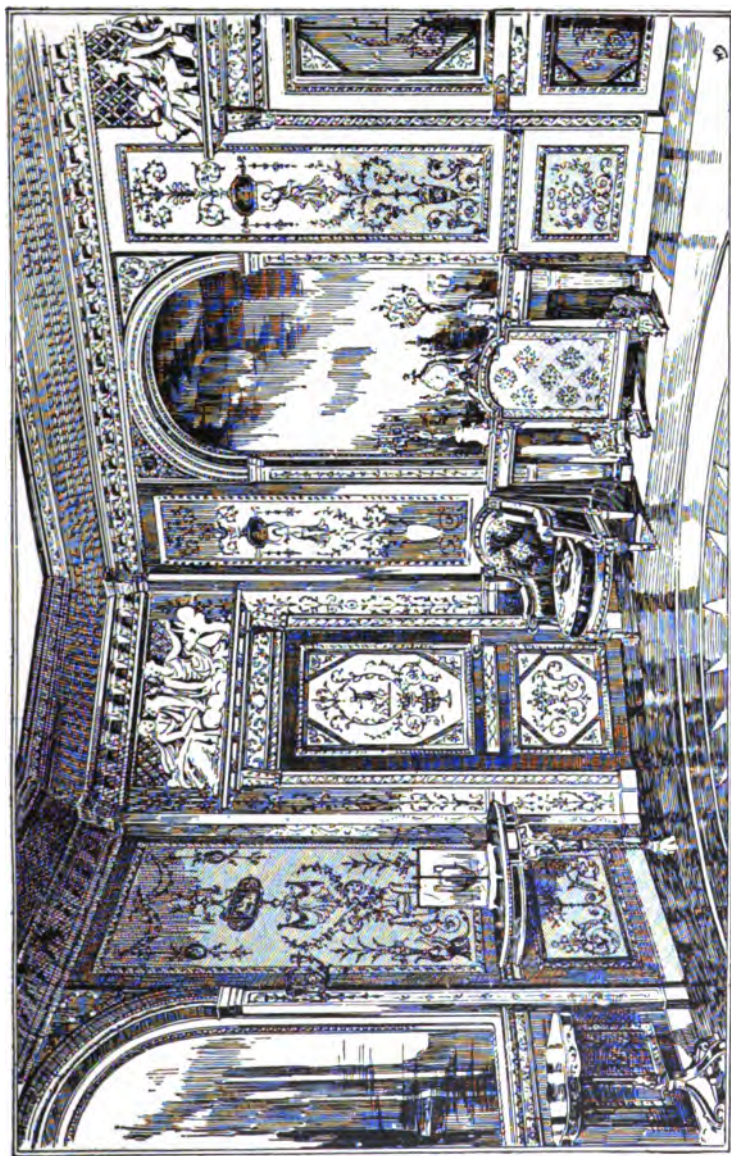
LOUIS XV



LOUIS XV



LOUIS XVI



**DIRECTOIRE. PETIT TRIANON, REFLECTING THE POMPEIIAN RESTORATION SPIRIT
PRESENTED AS THE ADAM STYLE IN ENGLAND**

The Decorative Periods

simply supplemented the decorative composition of the room, in sympathy, of course, with the other furnishings.

Primarily, draperies were utilized only because valuable as portières. They were hung at a doorway for utilitarian rather than decorative reasons, but as the decorative art progressed the use of beautiful fabrics was more and more taken up, until during the periods of Louis XIV and XV they became part of the fixed composition of the room.

To differentiate between the drapery styles of the period from 1500, the French Renaissance, to the close of Louis XVI's régime, 1793, one has only to follow the general decorative characteristics of the periods.

In the Louis XIII period straight valances were common.

In Louis XIV's time an earnest and conscientious effort was made to perpetuate the spirit of the Renaissance. Draperies were used as a necessary adjunct, and not as a decorative accessory, although, we must admit, in the more ornate form of the Louis XIV style the fabrics were hung in a manner to harmonize with the architectural and decorative character of the room. Cut valances and Greek valances came in, but they were used only where necessity seemed to dictate, and followed classic rules. Where heavy curtains were drawn back they were bunched and hung full.

With the Louis XV style, however, came an over-elaboration of detail in the general furnishings of a room, and the draperies followed the same spirit. The valances were cut in the form suggested by the rococo tendency of the times, and beneath these extravagant valances other draperies were gathered in innumerable folds of a complex character. In many cases light draperies were draped over the valance, and in still other cases the valance and curtain combined in one. Even the bottoms of the chairs were draped.

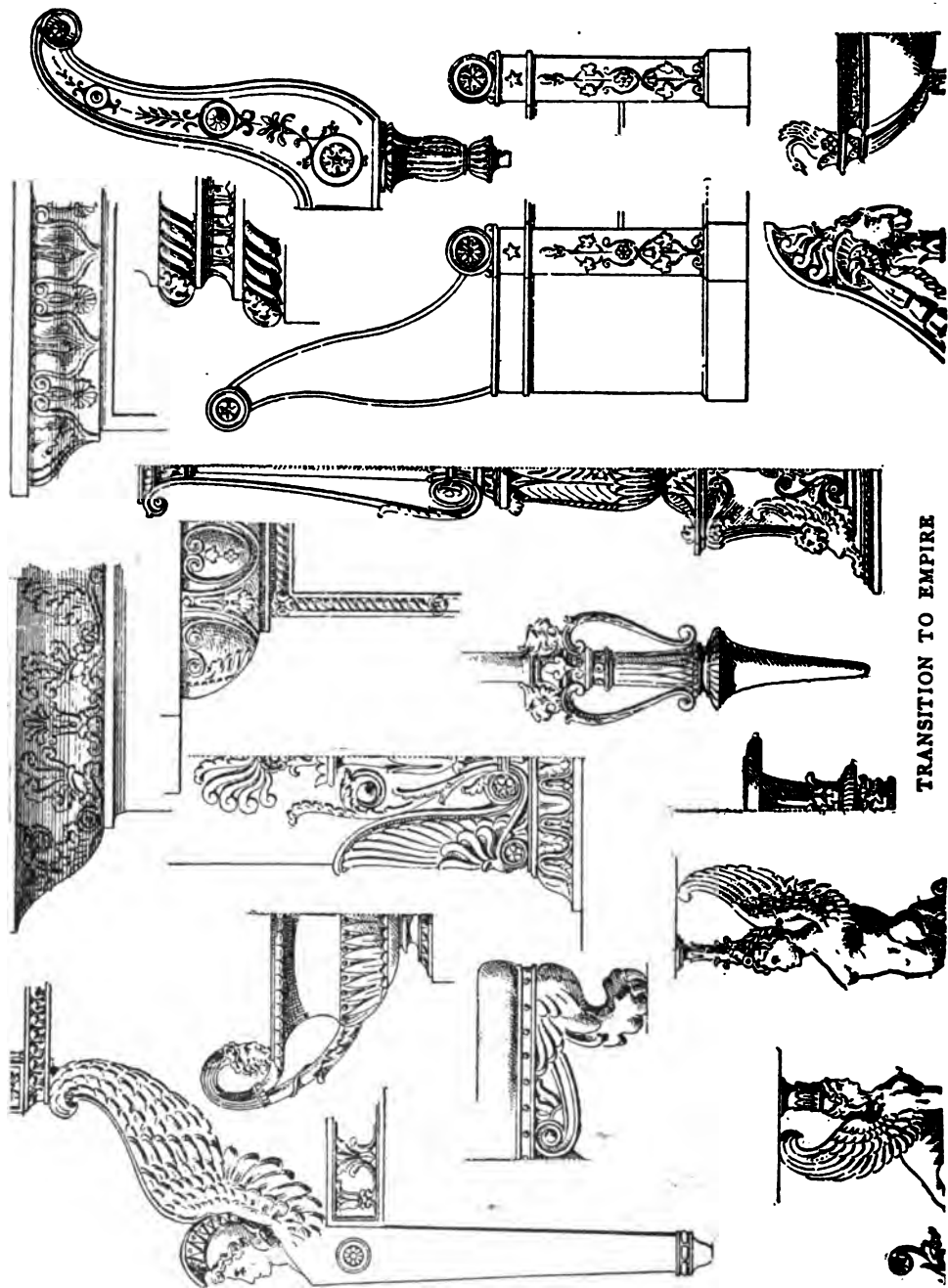
This tendency to drape furniture reached England, and was taken up by Hepplewhite and Sheraton.



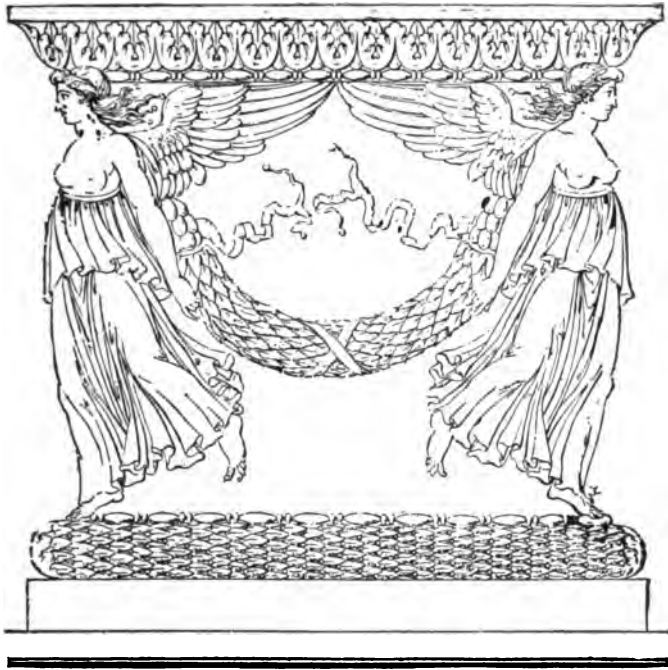
TOWARDS the end of the Sixteenth Century the hard and fast rules of Classic Renaissance were regarded by many as fetters, and the effort on the part of this class to achieve impressiveness and grandeur became expressed in the sacrifice of good taste and unity of design, and the production of a composite form termed Baroque was the result.

In England and France the influence of the Baroque was slight ; it was more pronounced in Germany, and may be entitled by courtesy to a place in period history, but the term nevertheless is applied usually in the adjective sense to inartistic attempts at Renaissance art.

The Baroque period extended in Germany into the middle of 1700. Originally hybrid Renaissance, it later incorporated Louis XIV and Louis XV features in a mass of heavy and cumbersome cartouche and scroll forms, oppressive and inconsistent.



TRANSITION TO EMPIRE



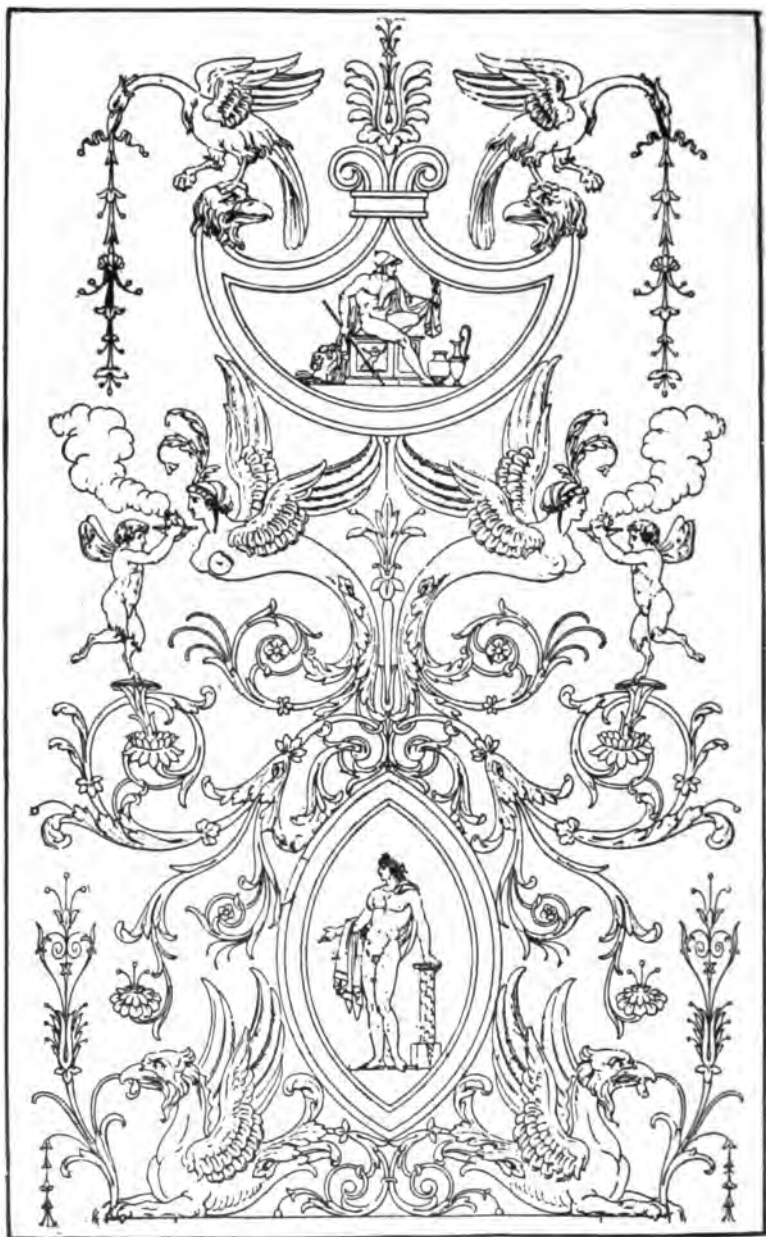
TRANSITION—EMPIRE

1795-1814

AFTER Louis XVI, the Revolution; and from 1793 until 1800 the arts of France languished.

It was a time that anything of a royal character was unpopular and it was only natural that upon the reorganization—during that period known as the Transition Period, the Period of the Directoire—designers and decorators endeavored to procure a style which in no way suggested or followed the styles made famous by the preceding hundred and fifty years of royalty.

The Transition Period of design is a form that was distinguished by an adoption, or more properly, an adaptation, of the classic periods. From the downfall of Louis XVI until the death of Napoleon a distinctly new expression of decoration was developed. We can go back to the time of Marie Antoinette



FRENCH TRANSITION OR DIRECTOIRE PERIOD, 1795

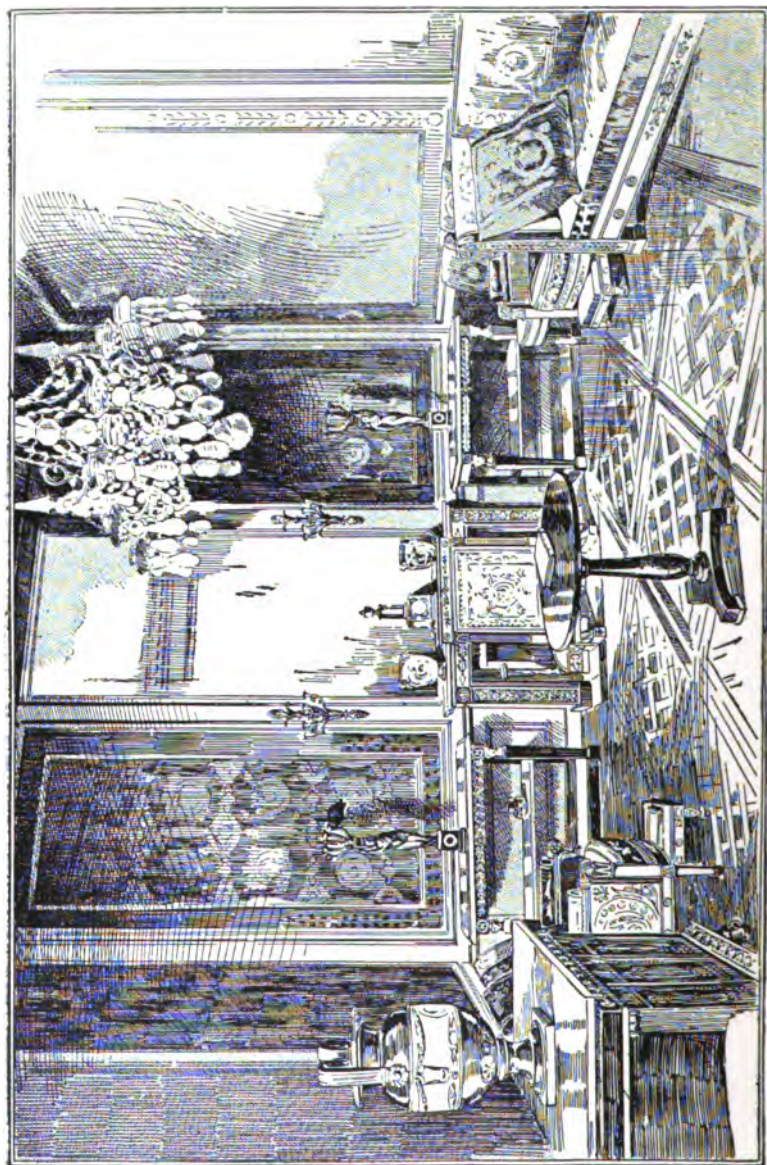
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EMPIRE. NAPOLEON'S ROOM IN THE GRAND TRIANON



THE TRANSITION OR DIRECTOIRE PERIOD, 1795



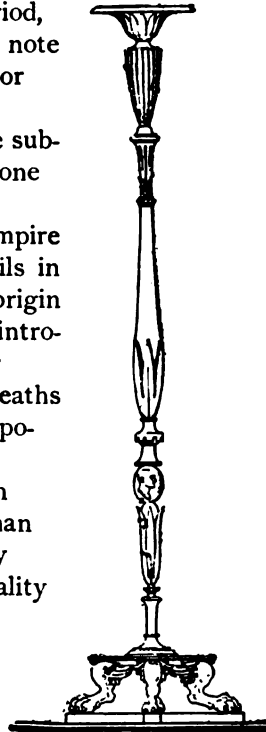
EMPIRE ROOM IN PALACE OF FONTAINEBLEAU

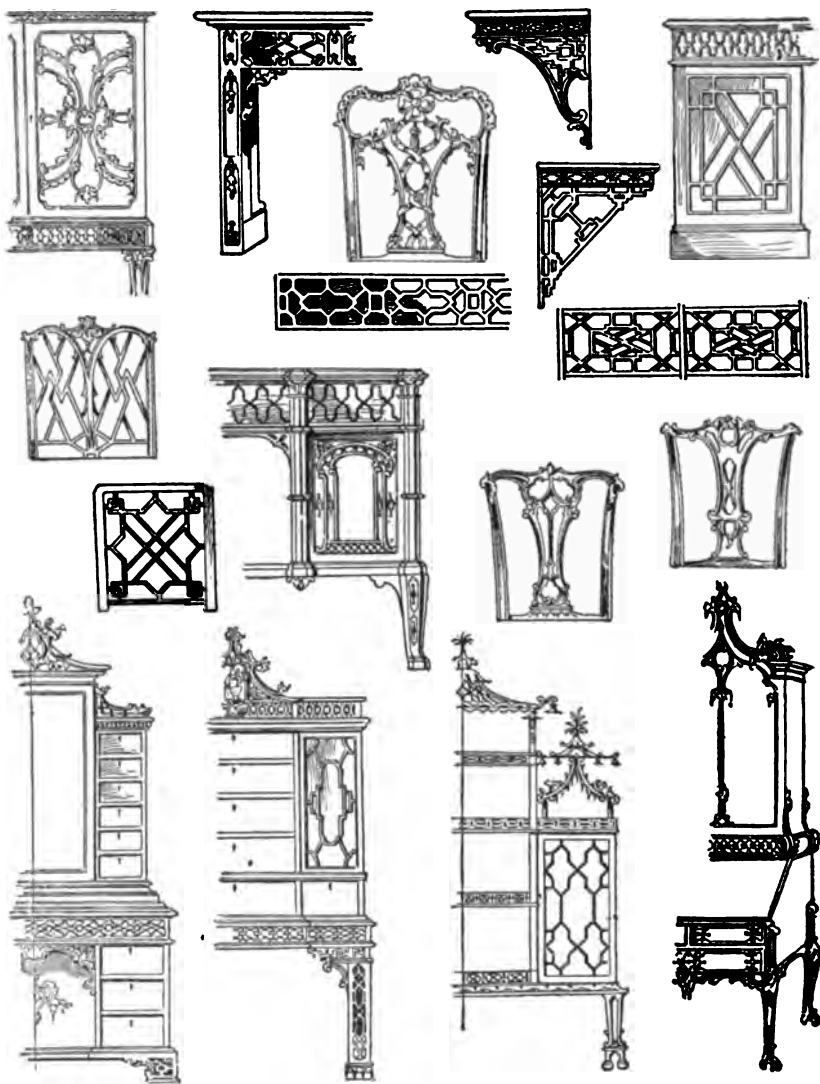
and note this disposition to simplify. Jacques Louis David, who was court painter under Louis XVI, became during the Transition Period the prime influence and in time the Dictator of this movement to revive the Classic.

The Transition Period in its influence was largely Roman or Pompeiian. As expressed by the French it had a daintiness and delicacy that was charming, and it is not singular that the favor with which it was received gave encouragement to a similar character of design in England, for Adam and Hepplewhite followed along on the same lines. It can be best understood by a study of our illustrations; they show a return to the old principles which were so popular in the pure Italian Renaissance early in the fifteenth century.

As the influence of David became manifest in the time of Louis XVI and the Directoire Period, it became authoritative under Napoleon. We note in the popular representations of the Empire, or Napoleonic style a great deal that is Roman, Egyptian and Grecian. In the study of these subjects we frequently discover influences of the one bearing upon the other; so it is interesting to observe, also, that while the Napoleonic or Empire form is supposed to very largely contain details in commemoration of Napoleon's conquests, its origin can hardly be attributed to Napoleon, for its introduction was started before Napoleon was ever heard of. With the exception of the laurel wreaths and bee there is nothing introduced in the Napoleonic school that is not very properly in line with the Directoire Period, although Napoleon was doubtless drawn by sympathy to the Roman heroics of decoration which David had already introduced, and under his patronage and liberality the style became still more popular.

It is not in the design character so much as in its application that we have the full force of the Empire style. These details

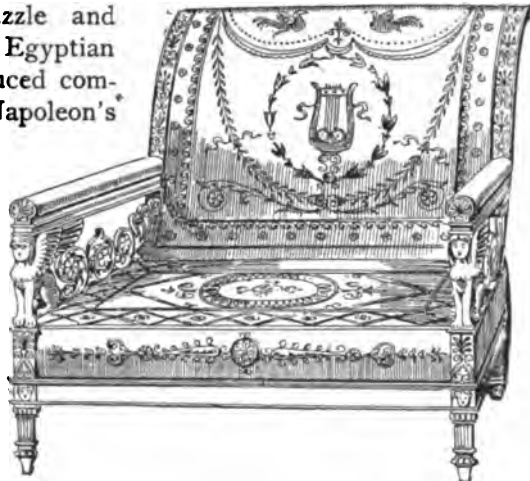
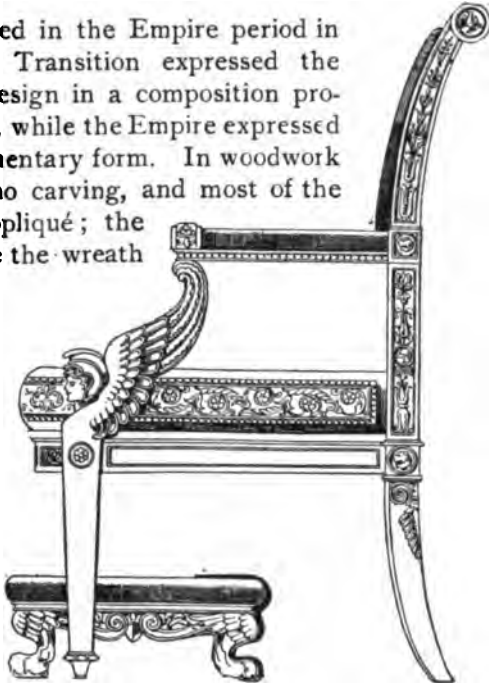


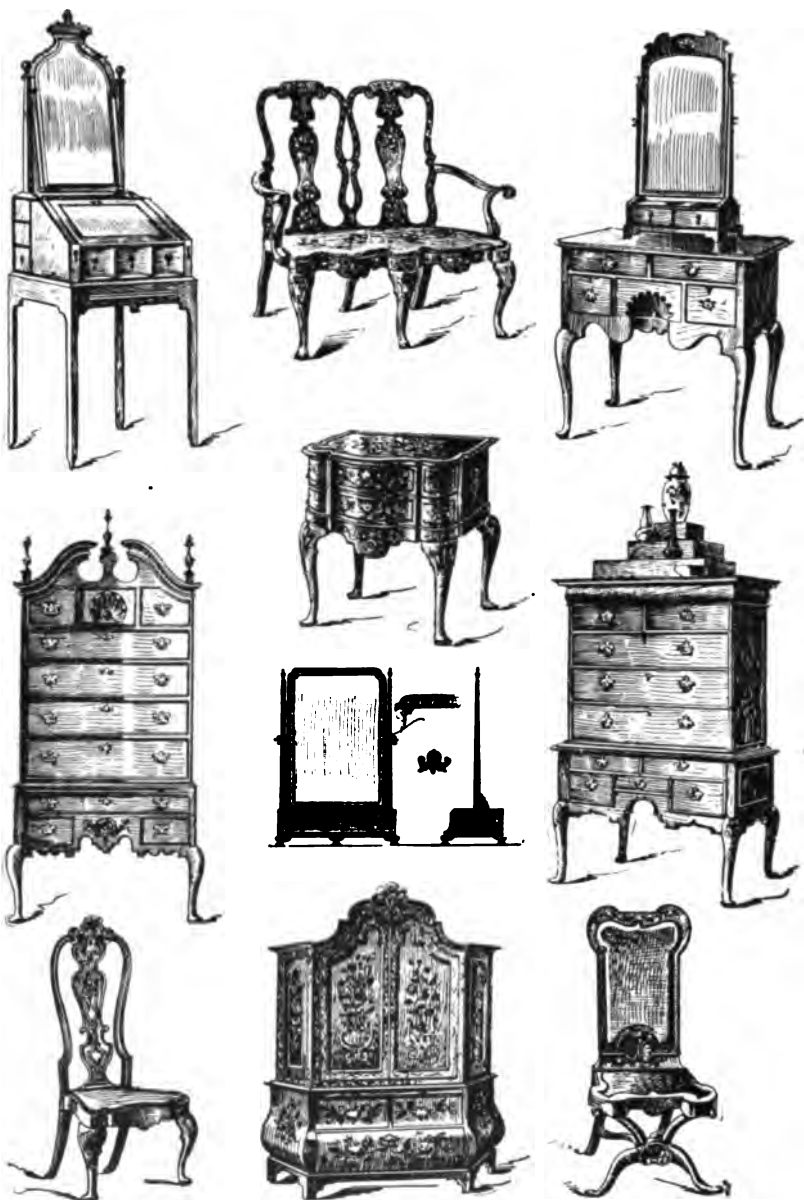


**FRENCH INFLUENCE UPON THE ENGLISH CHIPPENDALE WORK,
CONFUSED BY THE GOTHIC AND CHINESE CHARACTERISTICS**

were, as a rule, applied in the Empire period in detached form. The Transition expressed the classic character in design in a composition progressive and complete, while the Empire expressed it in detached or fragmentary form. In woodwork there was little or no carving, and most of the decoration was in appliqué; the decorative motifs were the wreath and laurel branches, torch, Napoleonic bee, the crown, the letter N, winged figures emblematic of liberty, antique heads of helmeted warriors representing Roman faces, trophies of lances surmounted by the Phrygian cap of liberty, vases found in the tombs, and the panther's muzzle and claw. Occasionally Egyptian details were introduced commemorative of Napoleon's campaign.

It was a period of heroics. The tender, the graceful, the poetic spirit of the French Transition, as expressed also in England by the brothers Adam, was eliminated in the Empire school.





EARLY QUEEN ANNE. 1660

Seldom done in mahogany, which was not used by English cabinetmakers until after 1700.

QUEEN ANNE PERIOD

CHARLES II—1660-1685.

JAMES II—1685-1689.

WILLIAM AND MARY—1689-1702.

ANNE—1702-1714—(DUTCH FURNITURE AND CHINESE DECORATIONS
GREATLY USED).

THE Queen Anne Period, which followed the Jacobean, was created in the spirit of commercialism. While Queen Anne did not reign until 1702 the arts that are associated with the name cover a term twenty years prior and subsequent thereto. Owing to the close political, mercantile and religious ties existing between the Dutch and the English at this time, the Queen Anne style became decidedly Dutch.

Daniel Marot, who left France in 1686 and went to Holland, became in 1690 chief architect of the English Crown, and until his death in 1718 Marot designed the interior decorations and furniture for many mansions and palaces in England. Here we have the direct artistic influence of the Dutch artist and artisan, as well as the commercial influence. Moreover, to make the period of Queen Anne all the more complex, we have the introduction of Oriental taste that had reached Amsterdam and London before Paris. Indeed, traffic with the far East was probably a more important factor in the formation of the Queen Anne style than any other influence. The English and the Dutch East Indiamen poured the Oriental art products into their respective capitals, and the Queen Anne Period was full of these characteristics.

In America as well as in England the china craze took complete possession. In the ordinary house during the reign of Queen Anne there was considerable jumble. The carved oak or

walnut cane-bottomed chairs of Charles II, the Dutch squat chairs with claw and ball or cabriole leg, were all in evidence.

Oriental goods were particularly noticeable, especially lacquered screens and Indian stuffs. It was all interesting, because picturesque, but it was commercial art simply. It is worthy of note, however, that while decorations and merchandise furnishings were affected by the commercial relations, the magnificent architectural work of Sir Christopher Wren began during the reign of Queen Anne and grew steadily into the Georgian Period, which started with George I, Queen Anne's successor.



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ASSOCIATION



QUEEN ANNE, 1700, SHOWING DUTCH INFLUENCE



QUEEN ANNE, 1700, SHOWING DUTCH INFLUENCE

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QUEEN ANNE



GEORGIAN—CHIPPENDALE CHAIRS IN MAHOGANY, SHOWING QUEEN ANNE OR DUTCH ORIGIN

TO VIND
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LATE GEORGIAN, SHOWING FRENCH INFLUENCE

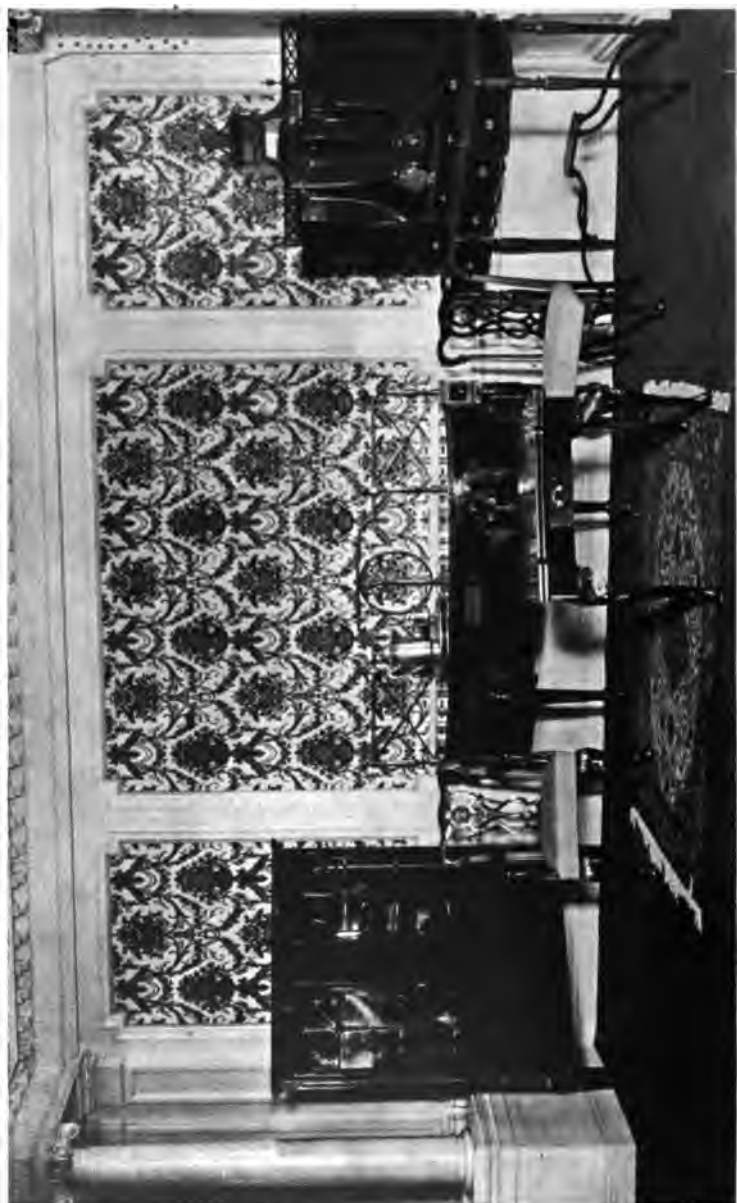


LATE CHIPPENDALE PERIOD

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LATE CHIPPENDALE PERIOD

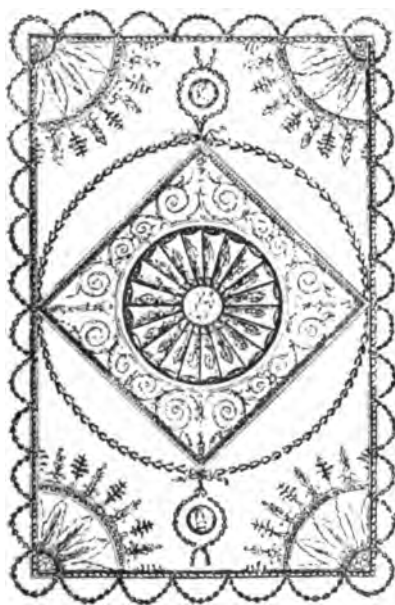


DARBY AND JOAN, AFTER DENDY SADLER

TO VINU
ABBOGLAO



GEORGIAN



J. CARTER

FOLLOWING the Elizabethan and Jacobean periods came the Queen Anne, and following Queen Anne, the Georgian.

To comprehend the Georgian, it is necessary to recapitulate.

In England the Renaissance revival of John of Padua (1509) was along pretentious lines, but the movement was confined to architecture. Albrecht Dürer in 1550 influenced the revival of German Renaissance, and Inigo Jones in 1652 introduced the severely classic, the simpler forms of which were taken up in America. But inde-

pendent of the architects, England and her colonies were always influenced by commercialism, and the classic revival had little effect upon home furnishings.

Until 1660 English-made furniture was scarce and usually



THE RENAISSANCE FEELING EXPRESSED IN THE WORK OF GRINLING
GIBBONS AND SIR CHRISTOPHER WRENN IN THE EARLY GEORGIAN, 1700

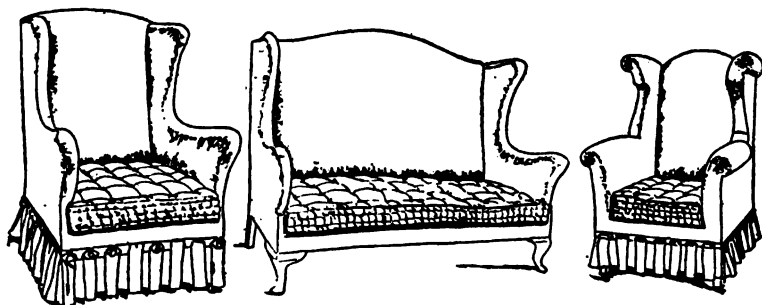


EXTREME ADAM

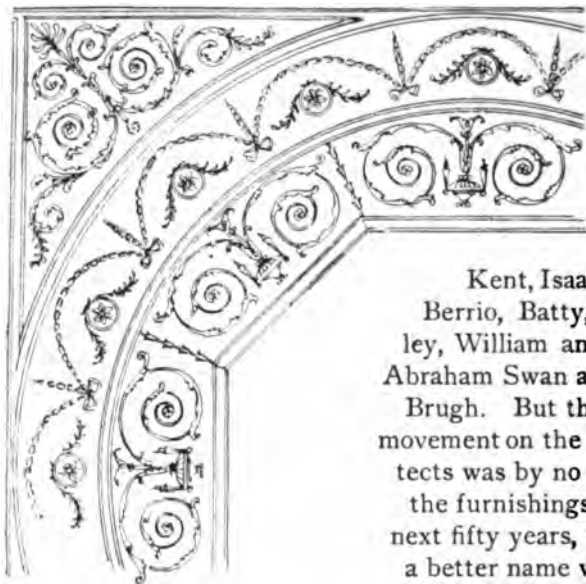
of the turned-wood type. The Flemish was common from 1507 to 1579, and from that date on the Dutch Republic continued to supply vast quantities of decorative furnishings. The early East Indian companies had also an influence in the moulding of public taste. The Dutch East India Co., incorporated 1602, scattered its products through England until the latter part of the Seventeenth Century. The English Company also distributed through the Seventeenth and Eighteenth Centuries vast quantities of East Indian products—prints, embroideries, brassware and lacquers.

Antwerp was the centre of commerce, and exported, to England especially, a great deal of house furnishings.

With the reign of George III came a pronounced period of classic revival. Fresh impetus was given to this movement by Sir Christopher Wren, whose work for William and Mary, Queen Anne and George I, entitles him to the credit of initiating this



LATE QUEEN ANNE, 1700

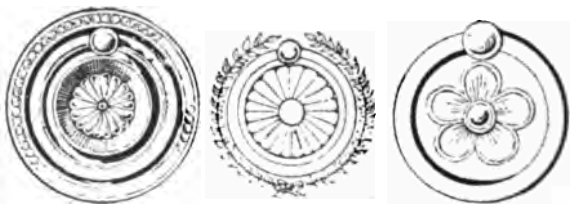


G. RICHARDSON.

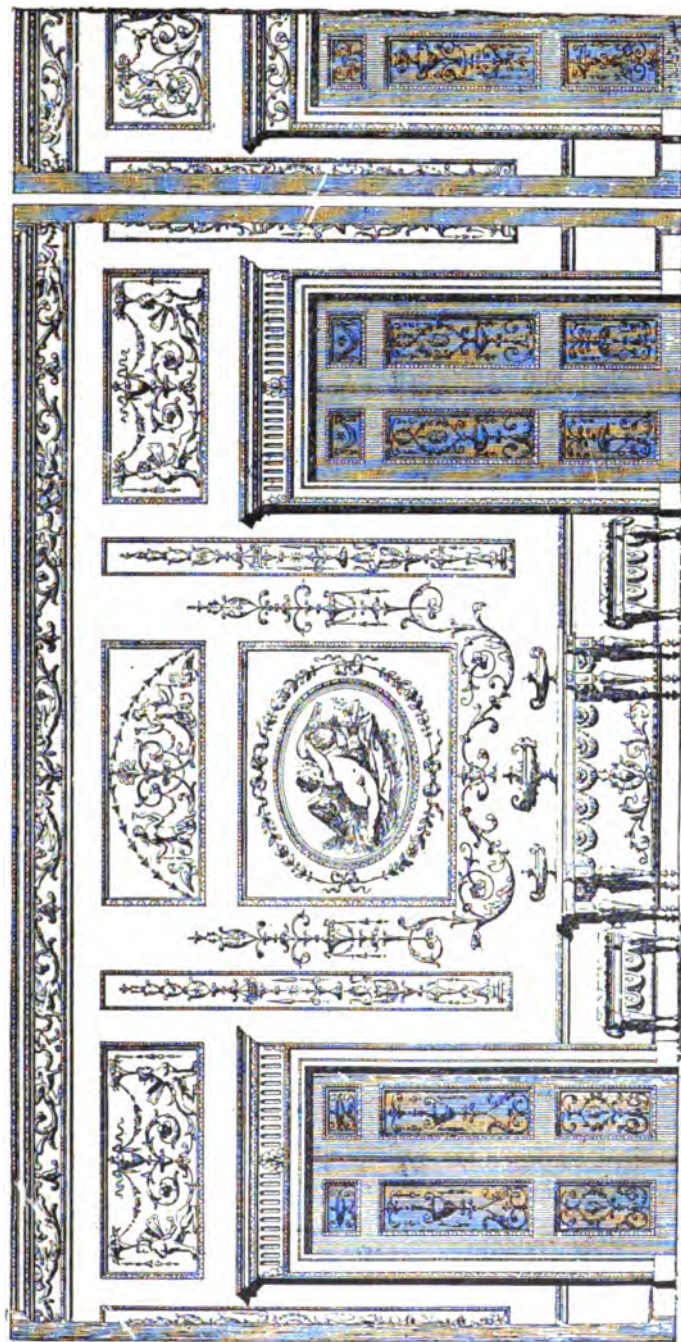
movement.
His contemporaries were Grinling Gibbons, James Gibbs, Artari, Bagutti, Hawkesmoor, William

Kent, Isaac Ware, Antonio Berrio, Batty, Thomas Langley, William and J. Halfpenny, Abraham Swan and Sir John Van Brugh. But the dignity of this movement on the part of the architects was by no means upheld in the furnishings trade, for in the next fifty years, what for want of a better name we would call the Transition Period, held vogue in England, introducing the work of

Sir William Chambers and Chippendale, with the Chinese, the Gothic, the French and the Oriental influence, until the advent of the brothers Adam, when out of the chaos again emerged the classic—a reflex of the discoveries of Herculaneum and Pompeii and the development of a pure style in furnishings. As early as 1752 William Halfpenny published a book on Chinese architecture and decoration. In 1757 Sir William Chambers published his book on the same subjects. Later, as architect for the Dowager Princess of Wales, he introduced a

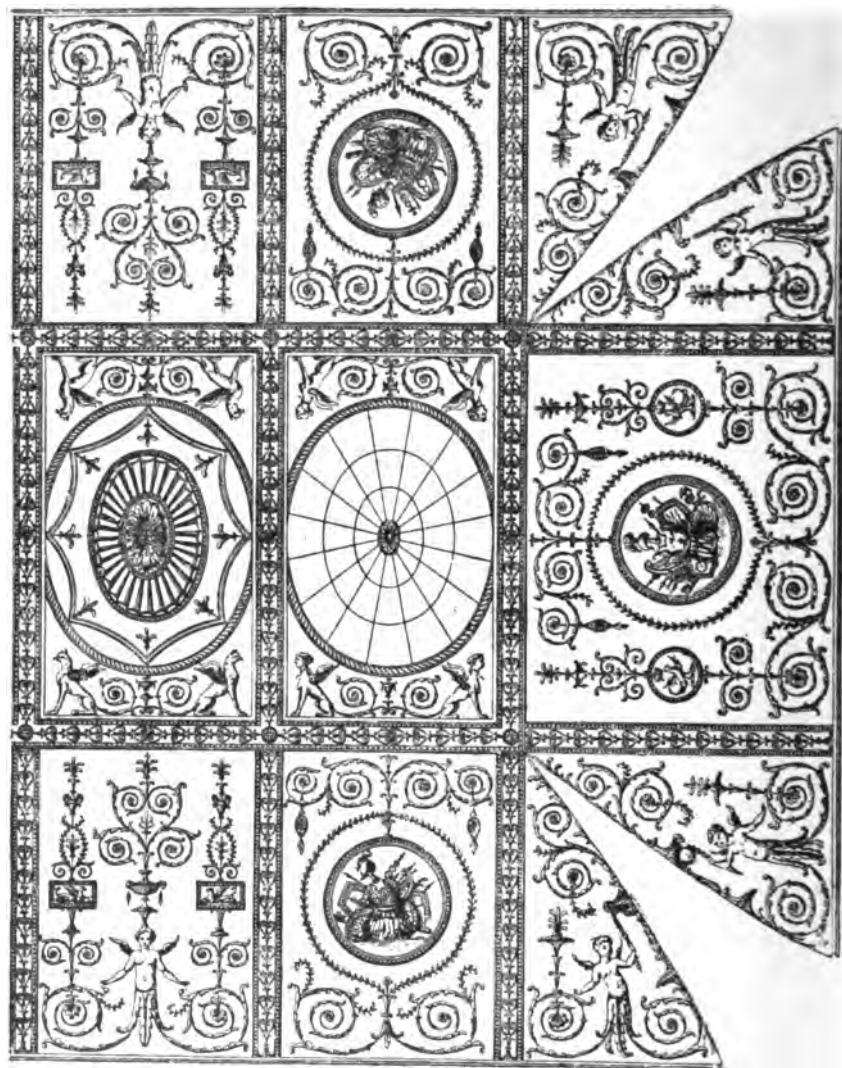


BRASS HANDLES. N. WALLIS.



SIDE-WALL BY PERGOLESI

Relief work in plaster, centre panel painted. From the series of decorative plates published by Pergolesi, beginning with the year 1770.



PORTION OF PLASTER CEILING AT KENDLESTON, DERBYSHIRE
 BY G. RICHARDSON, 1773



PERGOLESI

great deal of the Chinese, and this was the beginning of the popular craze, which soon became widespread.

Thomas Chippendale published the work which brought him fame in 1754. It is impossible to trace the characterizing details of this style excepting in the few pieces which outlived the popularity of all else that he did, because Chippendale gave his public

anything that they demanded—Chinese, Gothic, old Dutch, anything. Some of his designs are almost identical with the French originals. The chair seats are usually roomy to accommodate the ladies' hoops and the stiffened coat skirts of the

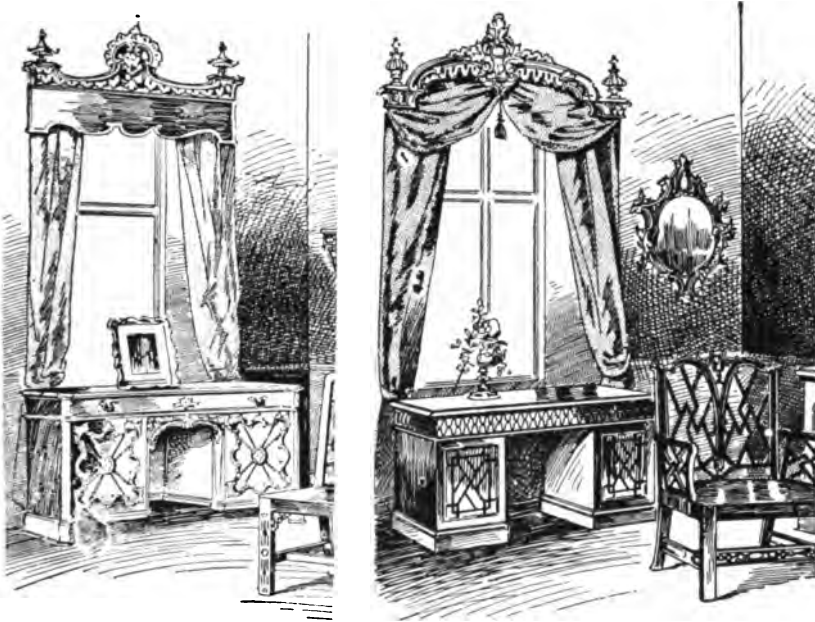


Above, design by William Pain; below, on the left, by Hepplewhite; below, on the right, by Cipriani.





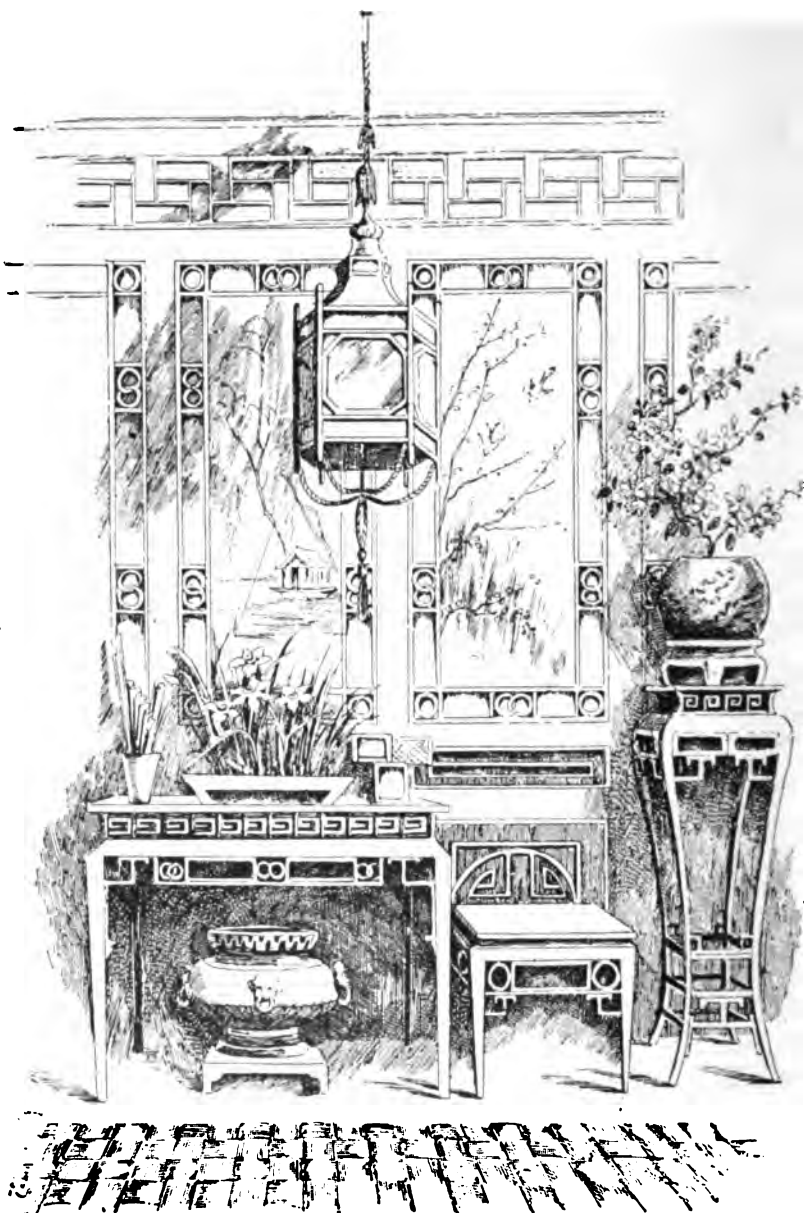
**THE CHINESE AND FRENCH INFLUENCE IN THE
CHIPPENDALE PERIOD. GEORGE III**



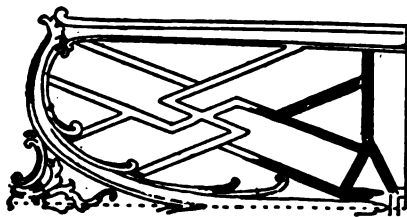
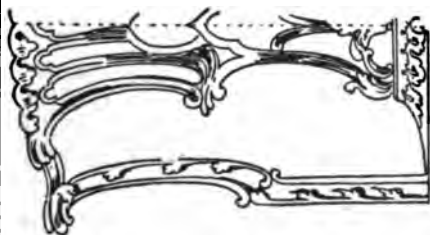
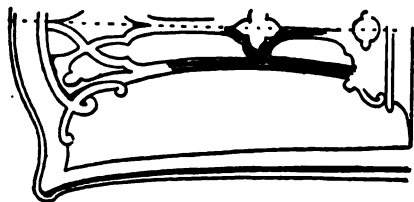
CHIPPENDALE SHOWING CHINESE INFLUENCE

period. The bandyleg of the Dutch and Queen Anne period is retained, and the claw and ball feet are preserved, though beautified with rococo carving. Sometimes the arms are decorated with lions' or goats' heads. The "ribband" back chair is regarded as his best work. He saw everything with a carver's eye, and little gilding or japanning was done by him. His beds are frequently full of pagoda tops, sunk Gothic panels and "ribband" effects, but no matter how mixed the styles, his graceful outlines carried them through. His wall decoration possessed much originality. To the broken scroll and shell work of the Rococo Period he added long-beaked birds, dripping waters, Chinese figures, pagodas and whole scenes from *Æsop's Fables*. He took the Queen Anne chair and kept what was graceful in its lines and curves and added designs inspired by other schools, producing a homogeneous and beautiful whole.

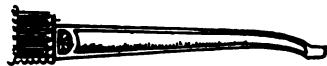
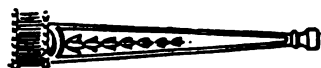
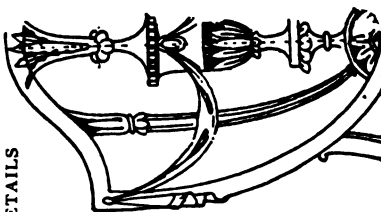
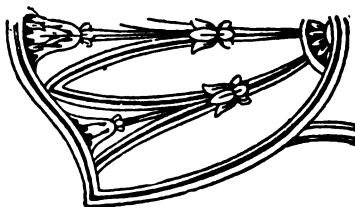
Chippendale had hosts of contemporaries—Ince & Mayhew,



CHINESE INFLUENCE OF SIR WILLIAM CHAMBERS,
CHIPPENDALE PERIOD. GEORGE III.



SOME CHIPPENDALE DETAILS



HEPPLEWHITE DETAILS

Manwaring, Copeland, Lock, Crunden, Johnson and Edwards & Darley, but they all lacked his charm of workmanship.

Indeed, the work of Ince & Mayhew seems almost like a caricature of the Chippendale style. Johnson's work was better. He was very profuse in his ornamentation, using flowers, birds, masques, fishes, beasts and human figures of fantastic character.

Hepplewhite in 1789 brought out his "Cabinet Maker and Upholsterer's Guide." The Chinese atmosphere had been dispelled by the influence of the Brothers Adam. Houses were being built in the classic style and the interiors decorated with festoons of drapery, wreaths of flowers caught up by rams' heads.

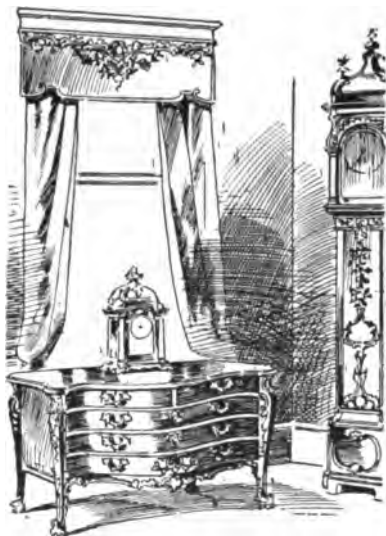
The shield or the heart-shaped chair backs were Hepplewhite's hall mark. Chippendale's chairs were larger and more solid. The leg terminals of the Hepplewhite chair were frequently spade-footed, as the square terminal at the thin end of the leg was called.

Hepplewhite frequently painted and japanned his chairs, and frequently the chair

back was carved in imitation of festoon or drapery.

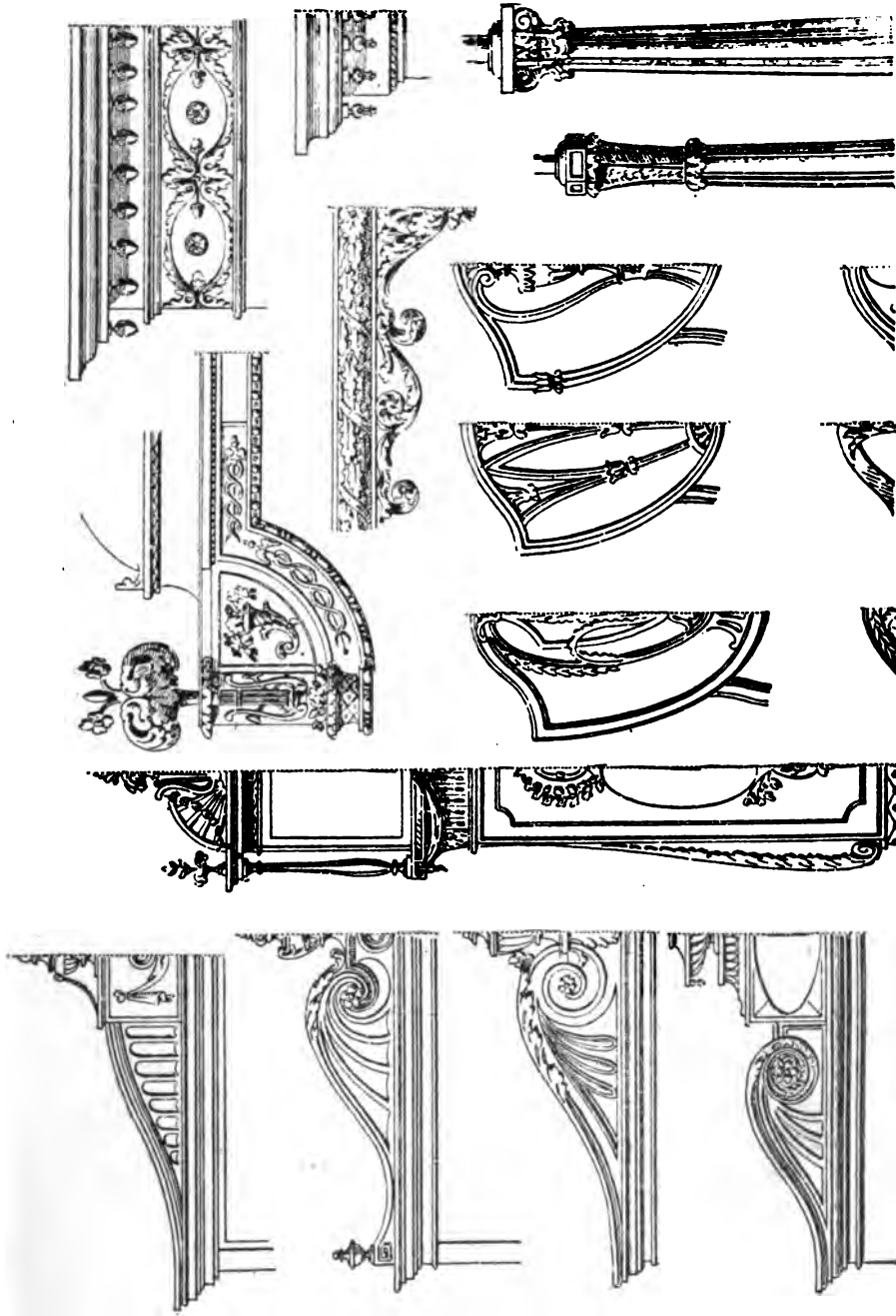
Hepplewhite followed the Vernis-Martin or varnished process very closely, while Sheraton and Chippendale depended more for effect upon the plain wood. The royal plume within the shield back or crowning tops of pieces was a common Hepplewhite device.

Sheraton, like Hepplewhite, was quick to perceive the beauties of the Adam style; and he often used classic ornament,



CHIPPENDALE

HEPPLEWHITE



reproducing it in the form of marqueterie, with carving added only as an accessory. He ignored the cabriole leg of Chippendale and used either a tapering square or turned leg. Inlaying was his specialty, and frequently presented vases and lyres as ornaments on the backs of his chairs. But little by little he tired of inlaid woods and resorted to gilded and painted furniture. Carved satinwood picked out with gilt and cameo panels with gorgeously colored wreaths, cornucopias and musical instruments, were details much used, and for these inlaid medallion treatments he co-operated with Wedgwood, the famous potter.

As an indication of the hybrid character of the decorative art at this time, we clip the following from the preface of Chippendale's book:

The main object is to induce the gentleman (customer) to buy. If his taste runs in the Chinese now so much in vogue, there is an assortment of frets to select from; if Gothic, here are a few examples of window traceries. If he likes florid carving, here is a storehouse of suggestions conveyed from the French Renaissance. I am confident I can convince all noblemen, gentlemen and others who will honor me with their commands that every design in this book can be improved, both as to beauty and enrichment in the execution of it.

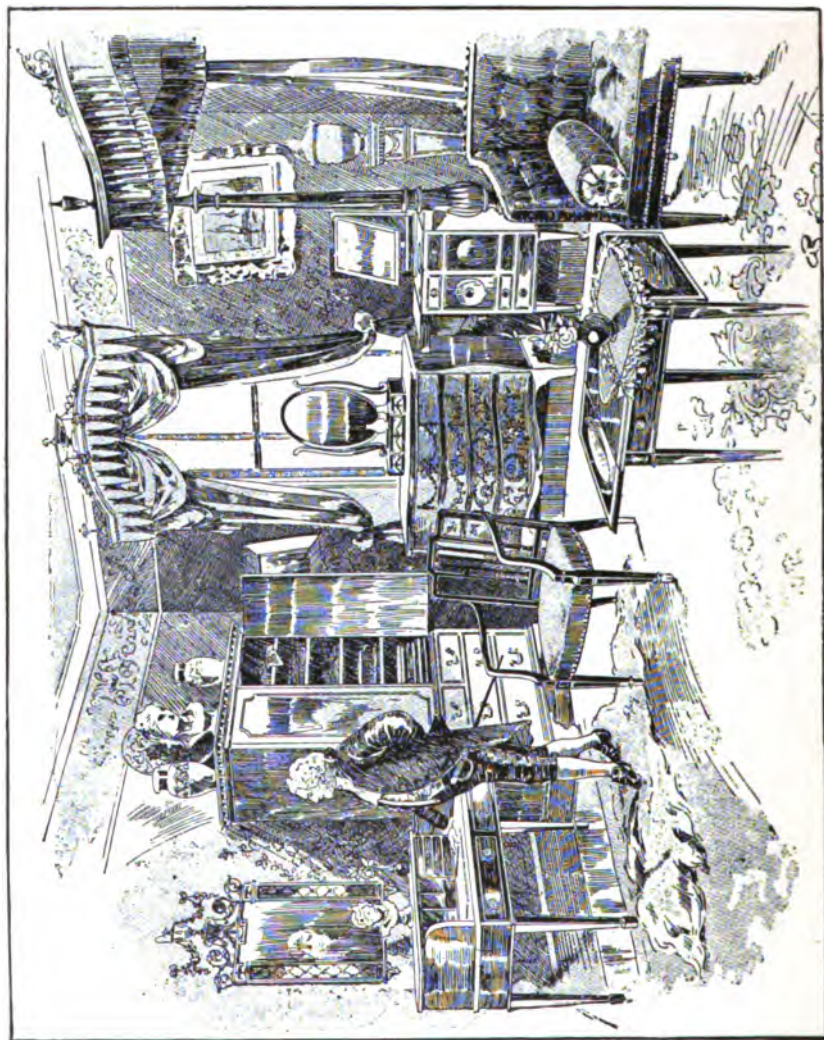
Influences of the discovery of long-buried Roman cities affected the late Georgian period to a marked degree. Pompeii, Herculaneum and Stabia, Roman cities, were buried by an eruption of Vesuvius in the year 79 A. D.



DIRECTOIRE INFLUENCE



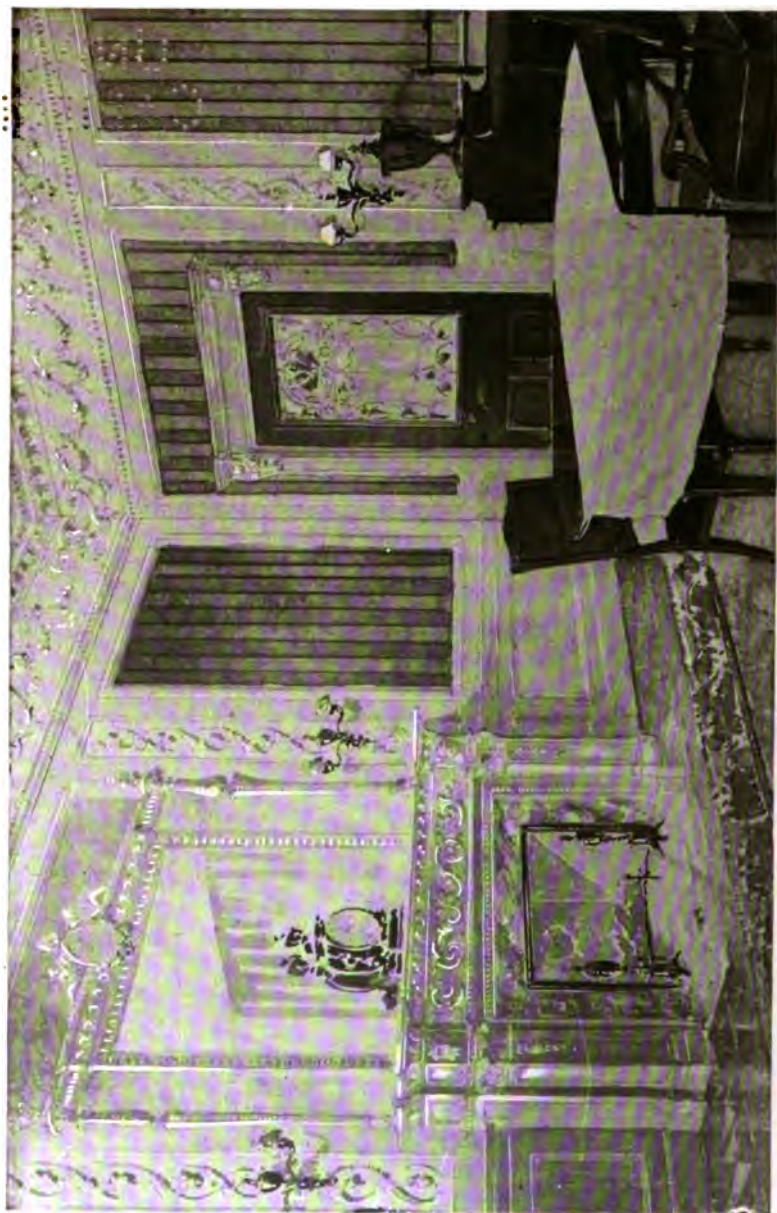
THE SHERATON FEELING



THE CHAIRS AND DESK SHERATON. THE OVERDRAPERIES, BED AND MIRROR HEPPLEWHITE

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TO
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LATE COLONIAL, 1800. ADAM INFLUENCE



COLONIAL, ABOUT 1790

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MODERN ADAPTATION OF COLONIAL



CLASSIC COLONIAL

TO THE
AIRBORNE

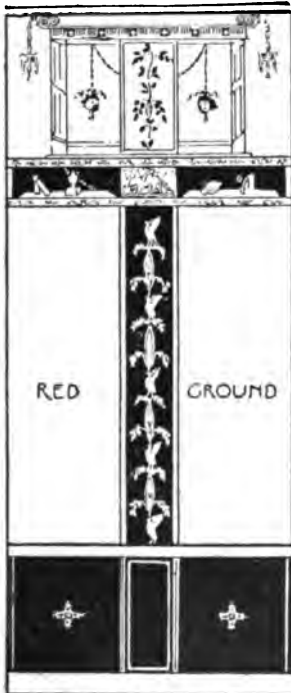
Herculaneum was discovered in 1709. Pompeii was discovered in 1748.

Robert Adam, the originator of the style bearing his name, visited Italy in 1754, where he spent three years. As a result, all that he did for years after, and all that his associate artists accomplished, was Roman. His work was full of octagons, ovals, rounds, lozenge-shaped panels, fans, sphinxes, Greek and Roman vases, medallions with figures, sometimes draped, festoons, fawns, cupids, goats, carryatids, rams' heads, griffins, sea horses and winged sphinxes; and the work of Pergolesi, Bartolozzi and con-

temporaries of the Brothers Adam, continuing into the work of Hepplewhite and Sheraton, and, indeed, into the Thomas Hope period of the English Empire, all bore the influence of Roman research. This tendency became manifest, too, in the work of G. Richardson, Sir William Chambers,

Columbiani, Thomas Milton, John Crunden, N. Wallis, J. Carter, Cipriani, Shearer, W. and J. Pain, and innumerable lesser lights of the late Eighteenth Century period.

We call it all Adam, but, as a matter of fact, it was simply the contemporaneous expression of the



WALL DECORATION IN THE CASA DEL LABIRINTO, POMPEII



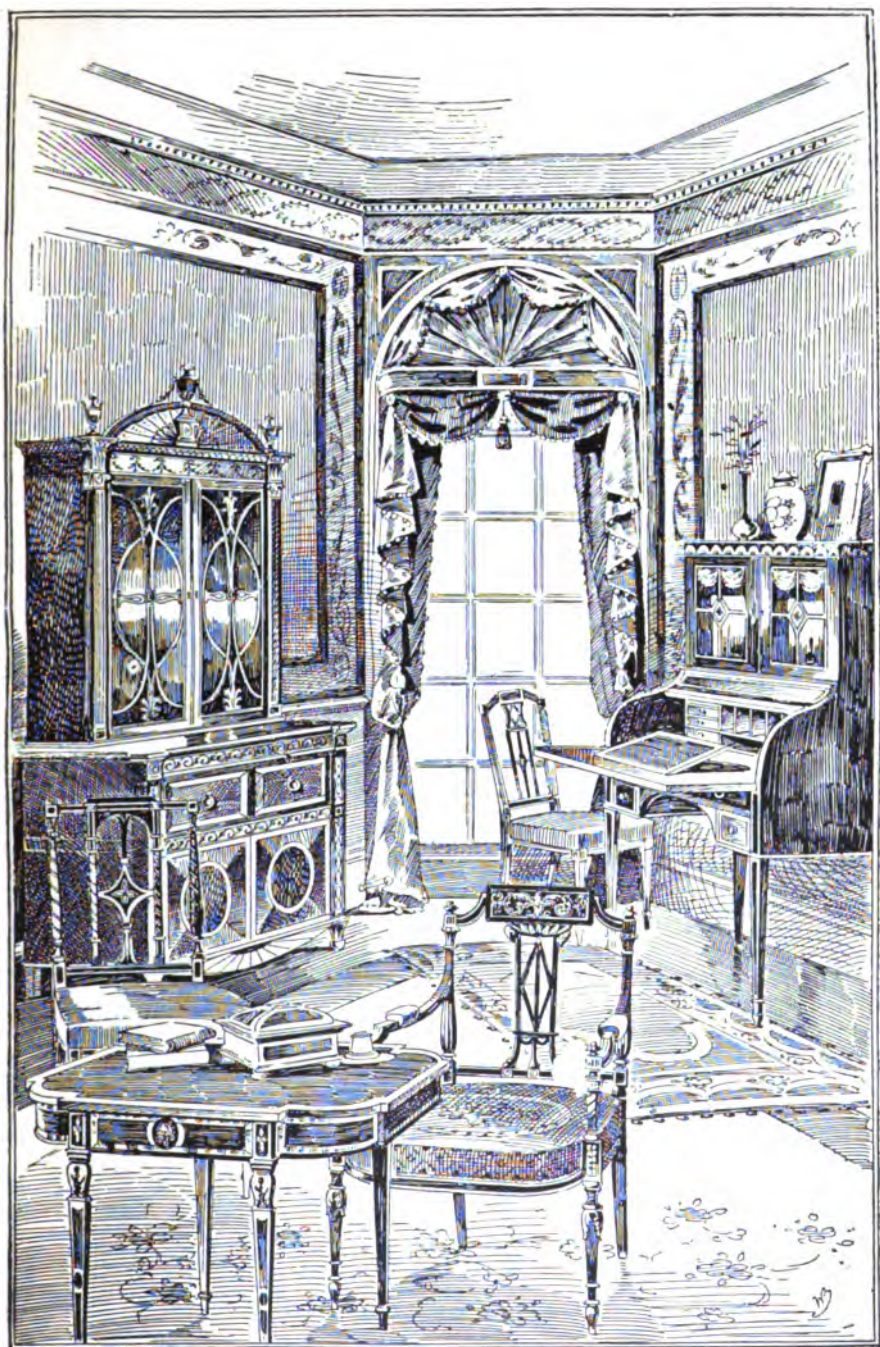
classic arts revived by the excavations of the long buried Roman cities.

The international work of continuing these excavations in a systematic method and with modern engineering facilities will unquestionably revive public interest in the art of the ancients.

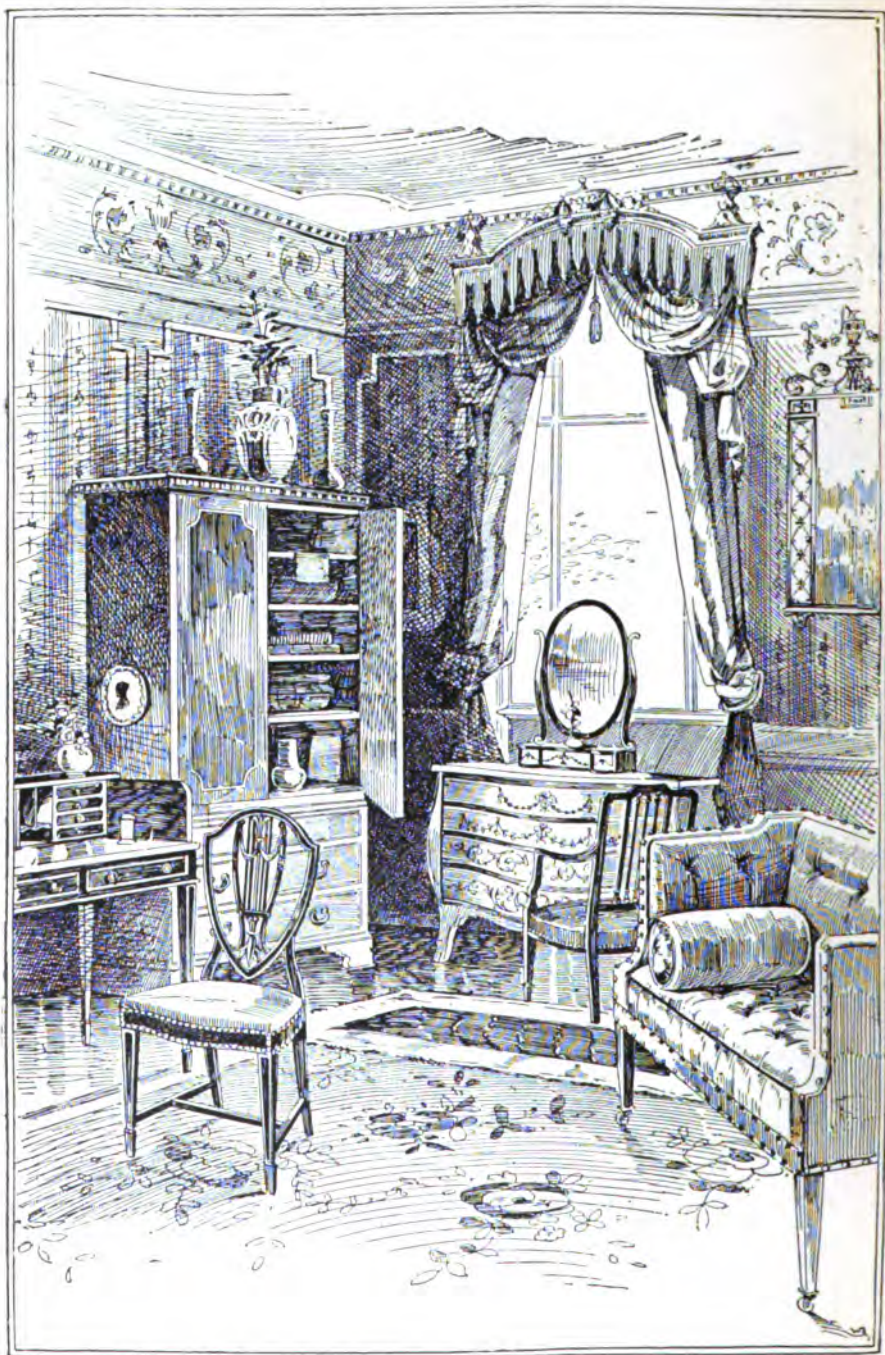
It is not an easy matter to differentiate between the pronounced Classic and the Transition period. At the time of the rediscovery of Herculaneum and Pompeii the artists who studied the restorations were naturally purists. This we notice especially in the work of the brothers Adam and in the early work of Jacques Louis David of the Directoire period. In time artistic license took liberties with Classicism, and we find the simplicity of the Adam methods lessened and the details elaborated.

With David the transition was directly the reverse. The lightness of his earlier style gave way to a sterner treatment, a more masculine expression, the Empire. While this Empire feeling in France developed a similar vein in England under Thomas Hope, it developed also contemporaneously a daintier form, full of the lingering suggestiveness of Louis XVI, as represented in the work of Hepplewhite and Sheraton.

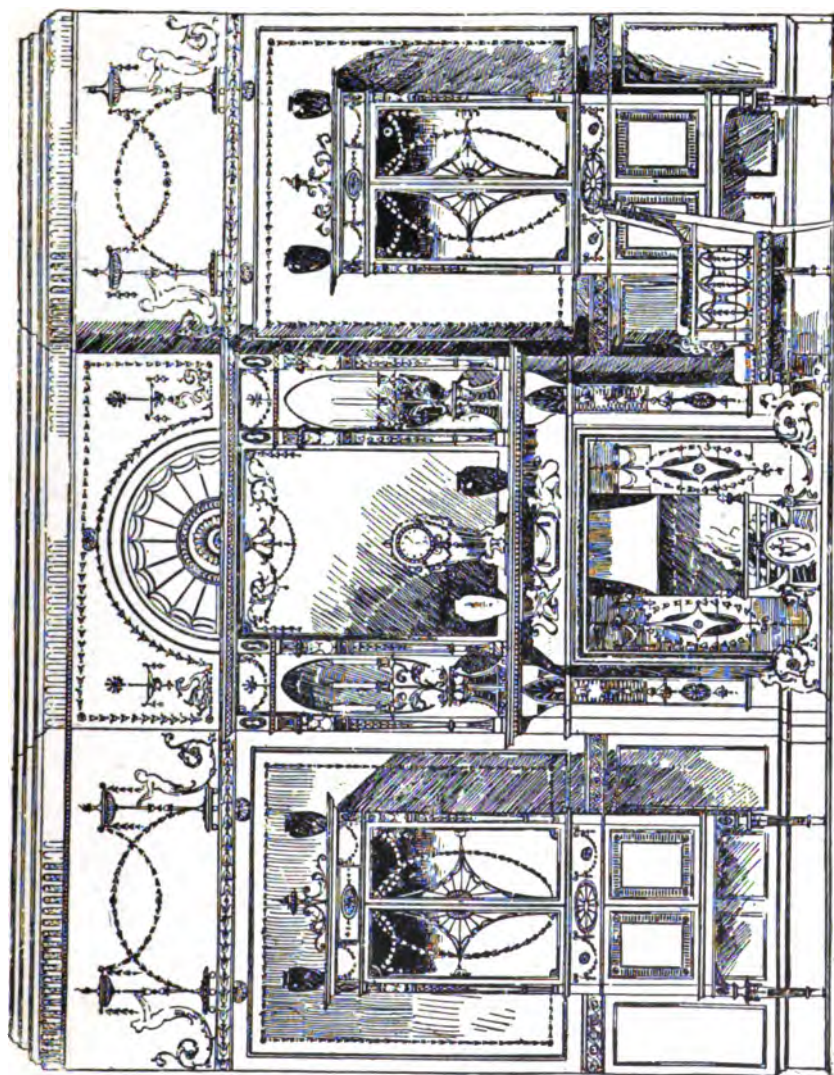




SHERATON AND HEPFLEWHITE



SHERATON AND HEPPLEWHITE



THE ADAM

COLONIAL

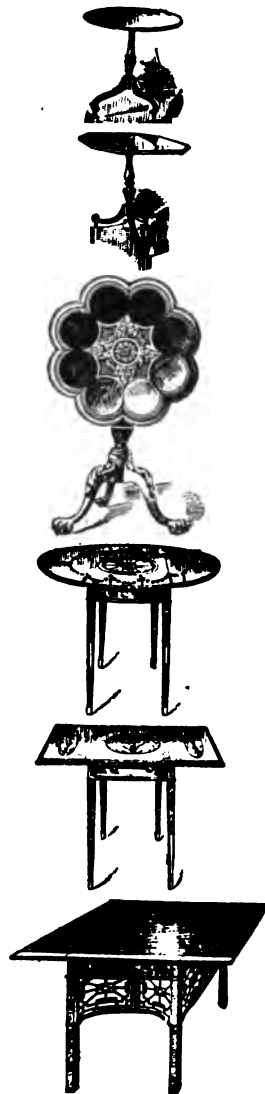


1700.

COLONIAL furnishings reflected the contemporary furnishings of the mother country modified in the earlier period by the simple tastes of the early colonists. In 1607 Jamestown was settled by the

British. In 1613 New York was settled by the Dutch. In 1620 began the Puritan settlement of New England. The Dutch commanded the seas, and by their commercial relations with Spain, Portugal and the East Indies, distributed the products of those countries throughout the civilized world. Antwerp was the great centre of commerce. Holland was receiving from Spain and Italy the cane seat furniture which, subsequently, under Charles II, became popular in England.

English-made furniture was scarce and confined to the turned wood type or the wainscoted type, which to many people is known as the Jacobean. Some-



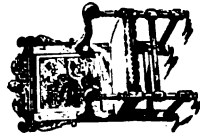
TABLES SHOWING EARLY DUTCH, EAST INDIAN, SHERATON AND CHINESE INFLUENCES

ENGLISH PROTOTYPES AMERICAN COLONIAL CHRONOLOGY FOREIGN INFLUENCES

ELIZABETH. 1558-1603.
Dutch influence.

1558-1603. Dutch commerce made such inroads upon England that Edward I, and Elizabeth later, took measures to check it.

JACOBÆAN. 1603-1625.
James I. 1603-1625. (Common-
ment Stuart Period.)
Italian influence. Inigo
Jones, dictator
of style, 1573-
1652.



1607. Jamestown settled by the Eng-
lish.
1613. New York settled by the Dutch,
and for many years after India
goods were brought over in large
quantities.
1620. Puritan settlement in New Eng-
land.

1603-1625. Italian Renaissance was introduced in
England by Inigo Jones, born 1573, died 1652.
Influence in architecture felt in every early
American village.
1613. Dutch settlement of New York introduced
much East Indian and Oriental goods through
the Dutch East India Co.

CHARLES I. 1625-1649.

CROMWELLIAN.
Commonwealth. 1653-1659.

During the period of the Commonwealth, England,
Virginia and Maryland profited by the immi-
grants drawn from the cavalier and royalist
classes, then out of power.

QUEEN ANNE PERIOD (ending Stuart Period).

Charles II. 1660-1685.
James II. 1685-1689.

William and Mary.

1689-1701.

Mahogany dis-
covered (1597)

by Raleigh.

Came into

use 1700.



1674. Dutch settlements in America went into
English possession.
1686. English laws restricted American imports
to England and English possessions.
1702-1714. Dutch furnishings prevailed owing to
popularity in England and close political and
commercial relations between England and
Holland.

1685. Edict of Nantes caused French immigration
to New York, Massachusetts and South Caro-
lina, but influence on decorative arts was trivial.

Anne. 1702-1714. Dutch furniture largely im-
ported.

GEORGIAN PERIOD.

George I. 1714-1727.
Sir Christopher Wren and Grinling Gibbons,
famous architects.

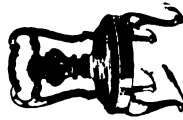
First mention of mahogany in America 1708.

1714 began Georgian period. Sir Christopher Wren and Grinling Gibbons took up the Renaissance movement where Inigo Jones left off.



George II. 1727-1760.

George III. 1760-1820.
Noted cabinet-makers and architects; Chippendale, Sheraton, Edwards & Dailey, Thomas Johnson, Ince & Mayhew, Manwaring, R. & J. Adam, P. Columbiana, M. A. Perogolesi, George Richardson, G. B. Cipriani, Hepplewhite & Co.



1760 to 1800, George III, developed the work of Chippendale, covering the Dutch adaptations, the French and Chinese the work of Thomas Sheraton, Hepplewhite and the classic record of R. & J. Adam.



Chippendale showing Dutch influence. Sheraton and Hepplewhite showing classic influence.

1757. British rule in India stimulated a demand for India goods in the colonies.

1757. Sir William Chambers published a book on Chinese style, which with Chippendale's work, created a rage for Chinese decorations. The Louis XV period then in vogue in France was liberally adopted in England in conjunction with the Chinese.



1762. Robert Adam appointed architect to George III. The R. & J. Adam style was influenced by Italian education and a study of the restorations of Herculanum and Pompeii.



Contemporaneously in France David, affected by the same influences, was developing the Directoire, Transition and finally the Empire styles.

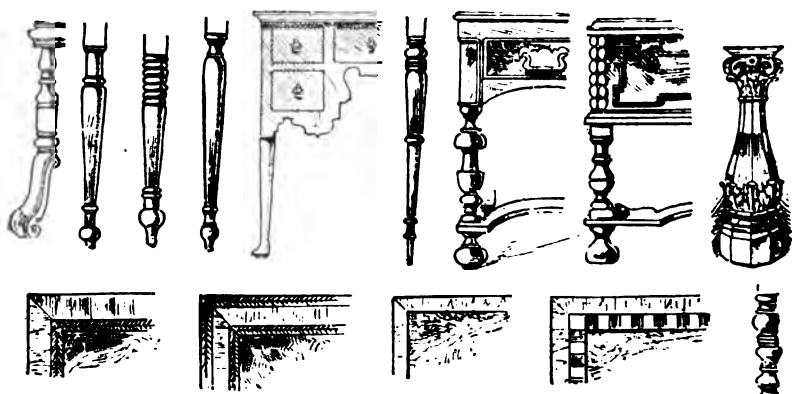
1807. Works of Thomas Hope published, following the French Empire.

1800. Late Colonial. A form applied to the American acceptance of the "English and French Empire," which followed the French Empire and was successfully introduced in England by Thomas Hope and others.



1800. French Empire naturally affected American tastes, especially contemporaneous to President Jefferson's regime.

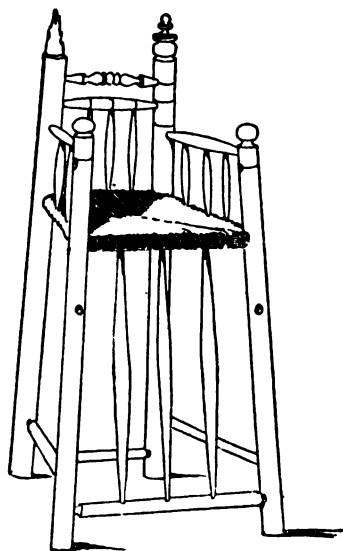




1600-1650

times it was Elizabethan in style, the carving being of the strap-work character ; sometimes it took on an Italian classicism, and while little of this form of chair treatment became popular in America, a great deal of it appeared on chests and carved cupboards. Chairs were uncommon ; benches and forms were generally used, the chair being reserved for the guest of honor. Sometimes this chair was square framed, but more frequently it was of turned wood. During the time of James I (1603) the table was in form long and narrow and fixed upon cross bars or on legs with heavy under-braces. Later in this same reign appears the thousand-leg table.

In the reign of Charles I (1625-1649) couches made their appearance ; tables increased in size and drop leaves were added. In Holland, at this period, Spanish pieces, upholstered with fabric and leather, were coming



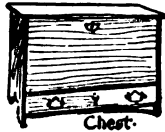
1600



Candle-mould



Knife Box



Chest



Glass



Pewter

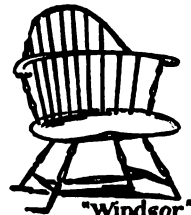
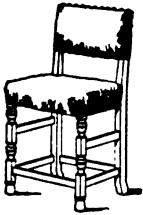
into use among the wealthy, but the general use of chairs in England dates from the Commonwealth.

Here we have, then, the earliest Colonial furnishings, influenced by the English and the Dutch styles, of the Elizabethan and Jacobean age. With the settlement of Virginia and Maryland and the later settlements in New England, much wealth came into America, and the home furnishings were beautiful.

In New Amsterdam (prior to 1674, when the English took control,) there was a great deal of wicker furniture, East Indian cabinets, ebony chairs and all that would naturally come to the East Indian trade which the Dutch controlled. While we are inclined to consider that the Colonial style developed its best qualities during the latter part of the

Eighteenth Century, we believe that the most interesting period was the latter part of the Seventeenth Century, when the carved and wainscoted chests, Flemish cane chairs, beautiful Spanish pieces, heavy old oak cupboards, Indian ware and Dutch, Italian and Spanish curios were so generally used.

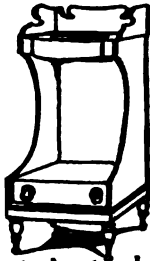
It was a picturesque period, full of the charm of variety.



"Windsor"

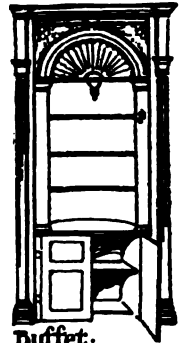
We have been asked, "How do you maintain this position when the Colonial museums and collections of New England show so little of this variety and so much of the severely simple?"

The explanation is, that with the exception of the seaport towns, the majority of the New England people were farmers. Moreover, they were a strictly English people. They were Puritanical. They were not poor. On the contrary, the immigration laws up to the time of



Wash-stand

the Revolution were so strict that no one was permitted to land who was not financially qualified. If unable to give such proof they were bonded. But there were no railroads and no means of easy communication, and as a rule only the necessary furniture was taken into the interior; articles of luxury stayed in the seaport

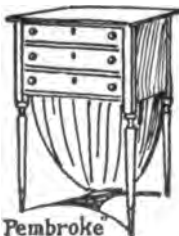


Buffet.

towns. The museums of New England represent the gathering of household effects from the interior.

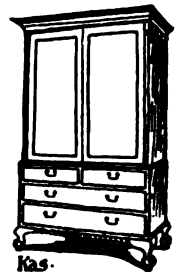
None of this Seventeenth Century furniture was mahogany, a wood that did not appear in England or America until the Eighteenth Century. There are records of mahogany in American inventories as early as 1708.

From about this period we date the Colonial tendencies toward a better class of furniture and furnishings, for the colonies had passed beyond the mere struggle for existence and were prosperous.



Pembroke

The times have so changed that one is often confused by the terms sideboard and buffet. A buffet proper was simply a section of the wall of a room, usually in the corner and furnished as a china closet, and at that time



Kas.

it was called beaufait. It was not movable; it was a fixed section of the room. To-day the term buffet is applied more to the sideboard, which term was first used in England in 1553, but at that time the sideboard was simply a table, with or without drawers, sometimes paneled.

We are frequently asked what kind of coverings should go on Early Colonial floors, and there are those who assert that up to 1700 the floors were usually sanded. This is erroneous. We are told that the "sand man" went his rounds regularly, and that the housewife sprinkled the sand on the floor and traced patterns upon it with deft turns of the broom; but as up to 1745 "the walls of these rooms were usually whitewashed," we conclude that the writer's research was confined to the poorer classes. In the country cottages and in many parts of Pennsylvania this custom for the lower floors of houses prevailed among the poorer people, and in the kitchen of the better classes it was frequently seen, but it was not a representative form of floor treatment.

The Italian Renaissance, introduced into England by Inigo Jones, who died in 1652, influenced the architecture of every early American village.

John Fiske, the eminent historian, says, in his "Beginnings of New England:" "The Puritan exodus to New England, which came to an end about 1640, was purely English. Like the best part of the emigration to Virginia, it consisted largely of country squires, thrifty and prosperous. . . . The best part of the New England emigration consisted of people prosperous in their old homes, from which their devotion to an idea (religious) made them voluntary exiles."

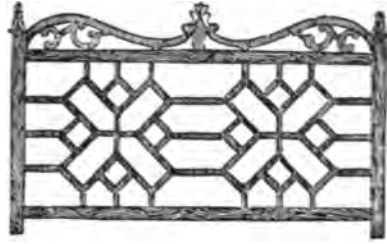
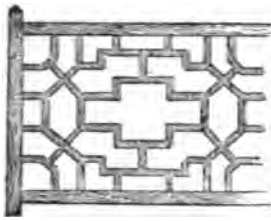
Again quoting from this authority: "Up to 1688 there were 26,000 New Englanders, and from this number, in the following one-hundred-and-fifty years, there have descended at least one-quarter of the present population of the United States.

"The laws of the early colonies were discouraging to the poor people, who went to the Barbadoes, Honduras or elsewhere. Even as late as 1714 the emigration laws of the New England colonies were strictly enforced, forbidding one to enter who was unable to furnish proof of financial responsibility. During the

fifty years preceding the American Revolution there was much wealth in the colonies, measured by the standard of wealth in those days. A fashionable social life centred about the representatives of the Crown, and the pride of the wealthy found expression in handsomely decorated homes. In Maryland and Virginia, where the High Church of England and the Catholics settled, there was an aristocratic tendency, the happy combination of climate and agricultural facilities enabling the people to support a generous style of living as landed gentry."

As early as 1674 there were fourteen burghers in New York whose estates were valued at more than 1,000 guilders each. There were twenty-two residents whose estates were valued at close on to 10,000 guilders each; and Cornelius Van Ruyven was said to be worth 18,000; Jeroninus Ebbing, 30,000; John Lawrence, 40,000; Olaf Van Cortlandt, 45,000; Nicholas de Meyer, 50,000; Cornelis Steenwyck, 50,000; and Hendrick Philipsen, 80,000—great wealth for those days. One hundred years afterwards, at the time of the Revolution, this wealth in New York, as well as elsewhere, was greatly increased, a fact made obvious when you consider that it was from private sources that most of the money was obtained which sustained the eight years' war against England. We had no overflowing treasury, and it was from private individual purses that the country had its war chest refilled.

Nothing more stately can be imagined than the Chase House, the Harwood House, the Hammond or the Lockerman House, the Bryce-Jennings House, and Salem, Providence, Bristol, Annapolis and Middletown are full of historic interest. Indeed, we look to the smaller cities for these delightful examples which have disappeared before the ruthless commercial spirit of New York and Boston, which seem only to have preserved the Hancock House and the Jumel Mansion. Much has been written about Mt. Vernon; but Washington's old home was insignificant when compared with Lower Brandon and Upper Brandon, the home of the Harrisons, or Westover, the home of the Byrds. An old document tells us that Charles Carroll, of Carrollton, Md., had an income estimated at \$75,000 a year, and his home,



Doughoregan Manor, was one of a number of delightful places in Maryland. Hampton, the old Ridgely homestead, was another, and Jerome Bonaparte and his bride, Betsey Patterson, had a delightful place called the Homestead, furnished in regal style. Then there was Colonel Howard's residence, the Chew Mansion, the Vining House, Belmont Hall, in Smyrna, Del., and the residence of the Ridgelys, whose royal grant in 1659 gave them 6,000 acres in Maryland; and even in Portsmouth, N. H., there were at least fifteen houses which were models of good taste architecturally, including Langdon's home—the same Langdon who fitted out Stark's Brigade that helped to win the first decisive victory for America in the Revolutionary War. The home of the Wentworths, also, and hundreds of other old residences, which are fully treated in other publications, especially those on Colonial architecture, give evidence of the good taste and the wealth enjoyed by a large class of the early settlers.

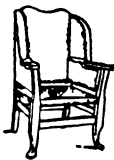
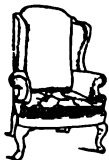
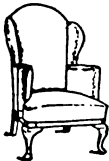
During the time of William and Mary and Queen Anne the close political and commercial relations between England and Holland developed a strong Dutch influence, and at the same time British rule in India stimulated a great demand for India goods, so that we have, during the Queen Anne Period in America, a preponderance of Dutch and India styles.

In 1714, at the beginning of the Georgian Period, Sir Christopher Wren and Grinling Gibbons took up the Renaissance movement in architecture; but it was not until 1760, under George III, that we notice any pronounced change in interior decorations. Then began the work of Chippendale, who departed



Knife Box.

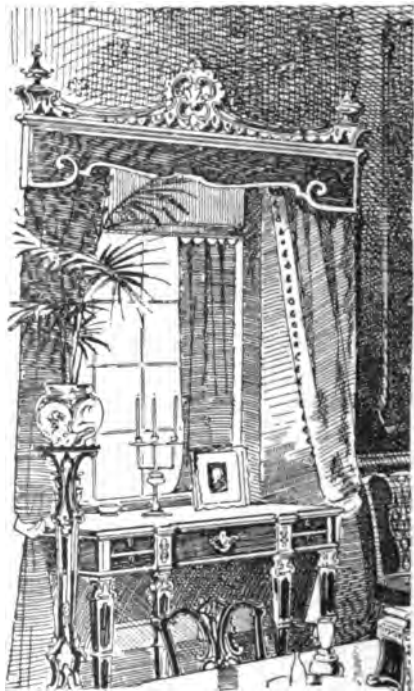
The Decorative Periods



from the Dutch styles and introduced French and Chinese details. Sir William Chambers published a book on Chinese style which, with Chippendale's work, created a rage for Chinese decorations. The

Louis XV Period, then in vogue in France, was liberally adopted in England in conjunction with the Chinese, and later, Robert Adam was appointed architect to George III and introduced a type of design which was influenced by Italian education and a study of the restoration of Herculaneum and Pompeii. Sheraton and Hepplewhite in their furniture showed a similar influence, and, contemporaneously

in France, David, affected by this influence, was developing the Directoire, the Transition, and finally the Empire style. So that in 1800 in America the Empire style, contemporaneous with President Jefferson's régime, directly affected the English and American tastes, and



CHIPPENDALE INFLUENCED BY FRENCH FEELING

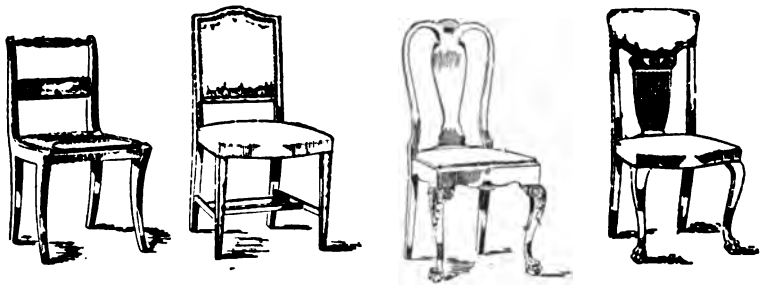
wherever this form appeared in the United States it was given the term Late Colonial, a misnomer, for the States were no longer Colonies.

Here, then, we have the historical epitome which may be divided into four divisions—from Elizabeth to Queen Anne, 1600 to 1700, showing Elizabethan, Jacobean and Cromwellian influences; from Queen Anne to George III, 1700 to 1760, showing the Dutch influence; the George III Period, 1760 to 1800, showing the Classic revival and the introduction of the French and Chinese character in design, and the concluding years of George III to 1820, showing that type known as the English Empire.

It is difficult to imagine anything more charming than the old rush-bottom, tufted-back wing chairs of the Seventeenth Century. The larger cities and towns of this country were well equipped with cabinet-makers at the time more famous than even Chippendale, who, until the appearance of his books, seems to have been little known. In fact, his biographer in the exhaustive Dictionary of National Biography can find little to say of him except that he flourished about 1760. He certainly was not the only successful member of his craft in London, if we may believe the following advertisement, which appeared in a New York paper in 1771:

To-morrow will be sold at public vendue.....
a set of carved mahogany chairs.....
The chairs were made by a person in the Jerseys who
served his time and afterwards was eleven years foreman
to the great and eminent cabinet-maker William Hallet,
who bought the fine estate of the Duke of Shandos,
called Cannon's in Middlesex.

Now, even if the advertisement was a catch-penny scheme, it is plain that in 1771 the name of Hallet was considered a great bait in New York. It is furthermore worth noting that we have never seen in an American paper prior to the Revolution any mention of the name of Chippendale.



In creating a Colonial atmosphere—be it early Colonial, and necessarily embryotic, or late Colonial—we may assume that the room trims, as a rule, are white. In the early days the dwellings were low-ceilinged, the windows were small and cut into little panes. Such a room was not well lighted, and the white wood-work helped illuminate it.

In *Canterbury Tales* (1400) Chaucer mentions wicker chairs ; but it may be taken as a rule that up to the end of Henry VIII's reign (1547) furniture was usually oak. After oak came walnut furniture, often thin veneered. In the time of Charles II (1649), beautiful inlay work was accomplished. Mahogany furniture came into use in 1700, and Chippendale was one of the first cabinet-makers to use it. Sheraton introduced inlaying of mahogany, stained wood, king wood and tulip wood. Hepplewhite did considerable in painted furniture. Over-doors, over-windows and over-mantels were treated with leaded glass and fret work, especially during the Eighteenth Century. The walls were wainscoted or paneled, where they followed the Elizabethan and Jacobean style, or they were hung in tapestries or painted; often leather was used as a wainscoting, but as a rule a gray tone of paint was



Candle Stand

employed, upon which pictures, mirrors and girandoles were hung. Wall-paper was not generally introduced until 1748, the late Colonial period, and although Oriental rugs were frequently used, being imported by the Dutch and English from India, they did not become common



Screen
Girandole

as floor coverings until 1750. Mahogany trims for banisters, mantels, cornices and furniture were not generally introduced until 1750. To be sure, mahogany was discovered by Sir Walter Raleigh in 1597, and we have records in this country, among the old inventories of our forefathers, of mahogany furniture, 1708; but it is safe to assume that prior to 1700 furniture and wood trims were of oak, sycamore, pine, spruce, walnut, maple and other native woods. Wall-hangings of India prints were very common. Oriental furniture, brasses, Chinese porcelain, prints and copper ornaments were generally used throughout the entire Colonial period. In the earliest times they were brought over by the Dutch in great quantities, and a rage for Chinese porcelains prevailed during Queen Anne's time, and later, in the George III period. Thus, in place of the Colonial style being restricted to rag carpets, horse hair and mahogany, it was of a cosmopolitan character, full of variety.

In 1749 Isaac Ware wrote: "The decoration of an American room is of three kinds. First, where it is coated with a plastic material wrought into ornamental details; second, where covered by wainscote, and third, where hung with silks, tapestries or paper."

In that year Stephen Callo advertised that he would hang rooms with paper or stuff in the newest fashion. In 1756 John Hickey was advertising that he "stamps or prints paper in a manner so that it will harbor no worms." As early as 1745 Charles Hargraves was advertising wall-papers in Philadelphia. Indeed, a few years later, Peter Fleeson was making paper-hangings, corner of Fourth and Chestnut Streets, and the subjects were landscape views, Watteau figures and large rococo-framed patterns of the Louis XV period. Paper made in the roll did not appear in this country until about 1790. Prior to this the paper was brought over in squares. Old Nantucket is rich in specimens of old wall decorations, positive works of art representing the labor of some of the best designers of the period. Portsmouth, N. H., boasts of a number of fine old papers. Some of the old homesteads in St. Johnsbury, Vt., are treated in these early papers. In one is a scene representing a

group of women at a table enjoying their tea, while above them, in the distance, Mt. Vesuvius pours forth a volume of smoke.

Horsehair covers, where used, were employed to tone down the general brilliancy of the accessory furnishings. Plain fabrics were much used, but frequently they were embroidered, for gentlewomen regarded needlework as a necessary accomplishment.

Some idea of the elaborateness of the furnishings may be had from the following letter written in 1757 by Thomas Hancock to John Rowe, of London :

Enclosed you have the dimensions of a room for a shaded wall-hanging to be done after the pattern I have sent to Capt. Tanner. It is for my own house, and if you can make it more beautiful by adding some birds flying here and there, and some landscapes at the bottom, I should like it very well. At the top and bottom of this paper there ought to be a narrow border, two inches wide. Three years ago my friend Francis Wilks bought a hanging done in the same manner, but it was much handsomer. It was made by one Dunbar, Aldermansbury, where, no doubt, he or some of his successors, may be found. In other parts of these hangings are a great variety of different sorts of birds, peacocks, macoys, squirrels, monkeys, fruits, flowers, etc. I think these papers are handsomer and better than painted walls in oil.

The fabric furnishing of the Colonial times may be easily grouped if one only remembers that weaving, prior to Jacquard's invention, which came into use in England about 1790, was necessarily confined to simple figures; to be sure, the famous tapestry weavers achieved results in large figures, but the masters of the art of tapestry weaving were few, and their work was limited.

Stripes, blocks, squares, diagonals, and variations of velvet, serge and plain weaves, were in general vogue, and variety was obtained by the texture of the yarn used and by hand embroideries subsequently employed. In woven stuffs the figures, as a rule, were simple and small, and inasmuch as in the mahogany days the furniture all showed a high surface finish, it was desirable to show relief in the fabrics, hence they were almost invariably dull and lustreless; large figures, however, were much appreciated, and as they were not obtainable in woven goods, they were printed in cottons, English, Chinese or Indian.

The nomenclature of Early Colonial fabrics was simply endless.

In East Indian stuffs alone we have a list of forty terms.

In 1759 "flowered damask for furniture" was imported.

In 1760 "crimson, blue, green and yellow harrateens with tassels" were imported.

1762, Indian gimp and binding.

1768, fine striped lutestring (plain silk) Marseilles quilts.

1770, moreens, stout woolen curtain stuffs.

Harrateen cloth was made of combing wools.

Printed cotton, hand-printed, frequently of very large bird and animal designs.

Scarlet and crimson cassimere, calico and dimity.

Durance, a stout worsted cloth.

Calamanco, a glazed linen stuff.

Turkey work, a coarse, plain ground with pattern tufted like a rug pile.

Paduasoy, a strong silk.

Green cloth, crimson worsted, red cloth, red damask.

Shalloon, soy, watchet, linsey woolsey, fustian.

Silk muslin, chintz, Indian calico, tabby, sarcenet, taffeta, horsehair.

Camak, or Comacoa, was silk and camel's hair mixed.

Bancours, a kind of tapestry.

Shalloon was a coarse woolen cloth.

Darnix or darneck, coarse, taking its name from Dorneck, the Dutch for Tournay.

Damask, first made in Damascus in such a way that "what is not satin on one side shows satin on the other side."

Perpetuana (1650), a very durable woolen.

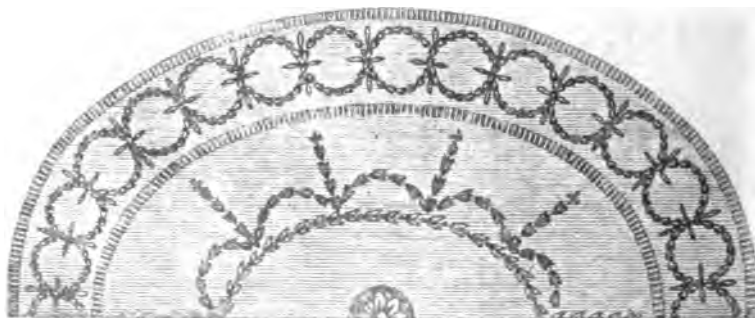
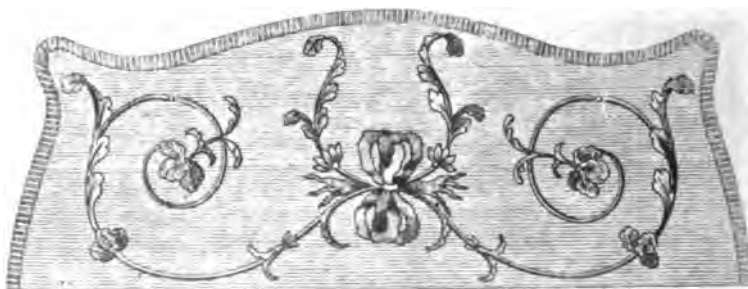
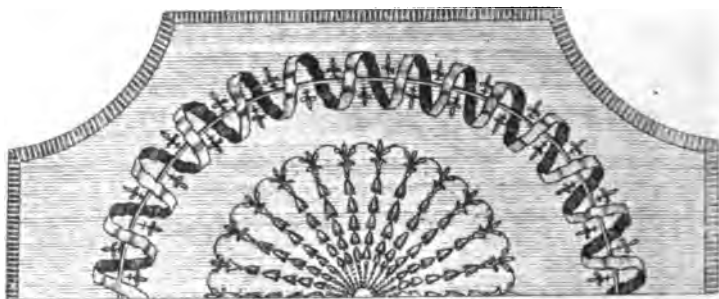
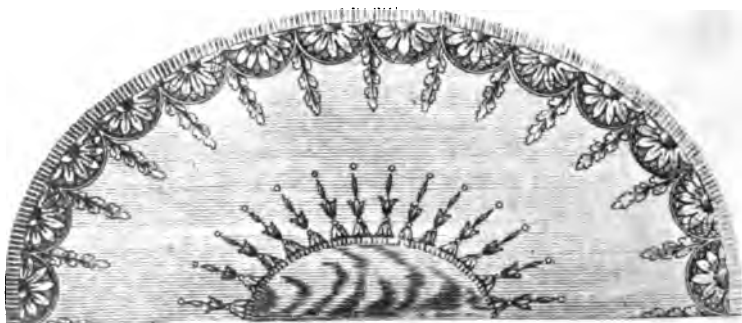
Green and red paly is the heraldic term for alternate stripes of these colors.

Camblet was a woolen, hair or silk twill, sometimes waved or watered.

Tabby, a kind of coarse watered taffeta.

Seersucker, a thin ridged and puckered material.

At the outbreak of the Revolution the Georgian style had fully developed, and the Colonial had adopted much of the Georgian character. Rich furniture was much in use, and so great was the display that John Adams, who was always opposed to ostentation, wrote: "John Lowell at Newburyport had built himself a house like the palace of a nobleman and lived in great splendor." In the South, the centres of fashion were Annapolis, Williamsburg and Charlestown. The presence of monied Englishmen and officers, with their retinue of servants and their

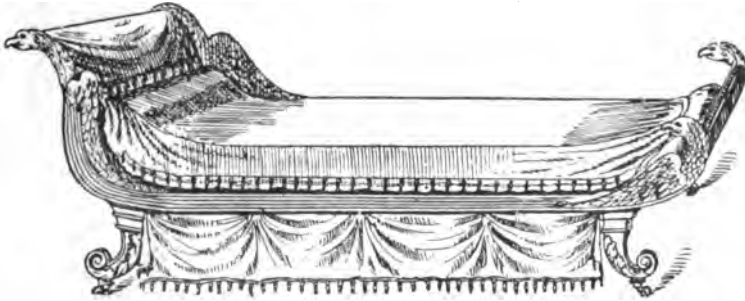


ADAM AND SHERATON CHARACTERISTICS. TABLE TOPS

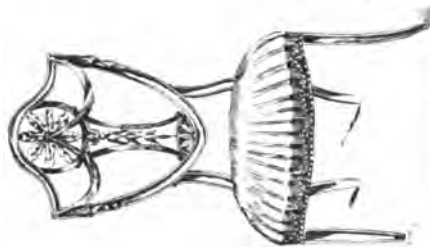
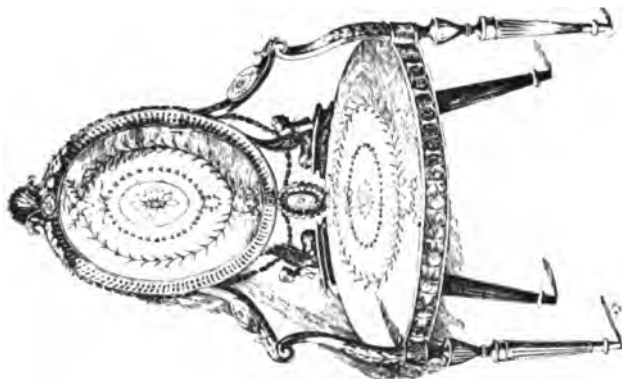
families, brought fashion and gaiety and rich and costly furnishings to America.

To-day the revival of the early or late Colonial style must be taken with that revision which always accompanies a Renaissance movement. The modern home is so differently constructed that we cannot pretend to follow the old models, when parlor, bedroom and dining-room were frequently one of the same apartment. Between 1600 and 1650 a parlor was defined as a room to sup or dine in, and at this period "The Hall" was the principal room of a house, and here was the guest's bed, the huge fireplace and the dining-table. Until about 1650 the hall was the showroom, and old inventories continually refer to this room and its furnishings to indicate its character as above defined.

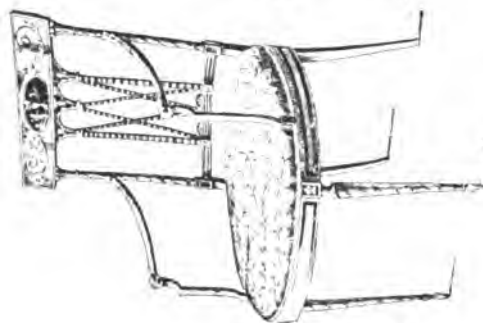
Beginning with 1650 the Colonists built separate rooms, and the hall gradually became, as it is to-day, an entrance room merely.



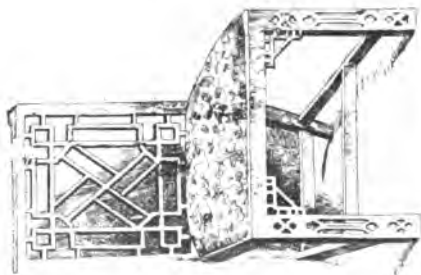
Here is shown a style of the French Transition period, dated 1800. It is from this type that much of the furniture called late Colonial is copied. American date of manufacture, about 1815.



HEFFLEWHITE



SHERATON



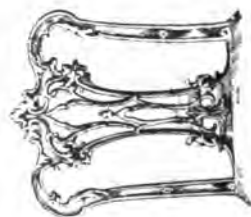
CHIPPENDALE



CHIPPENDALE



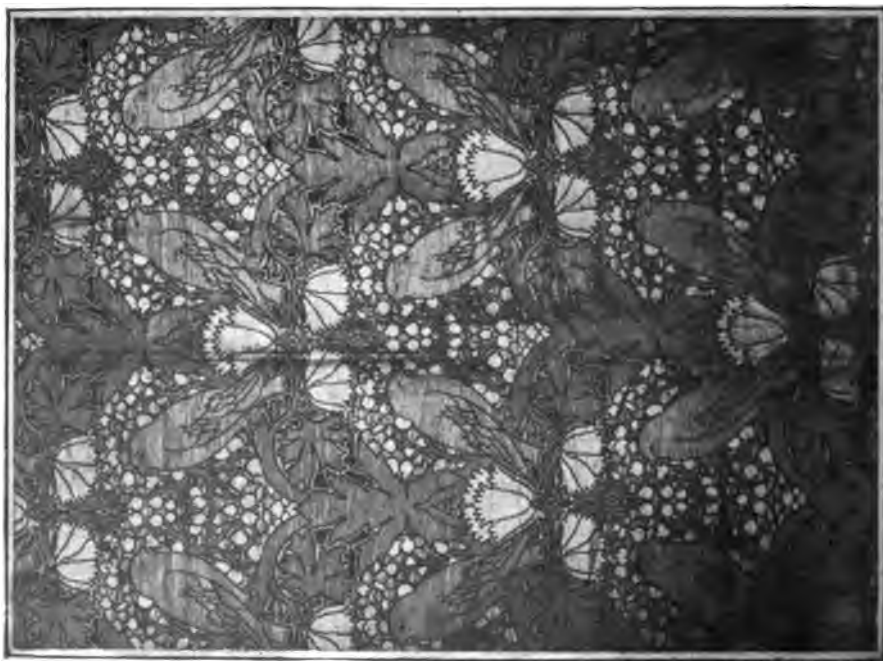
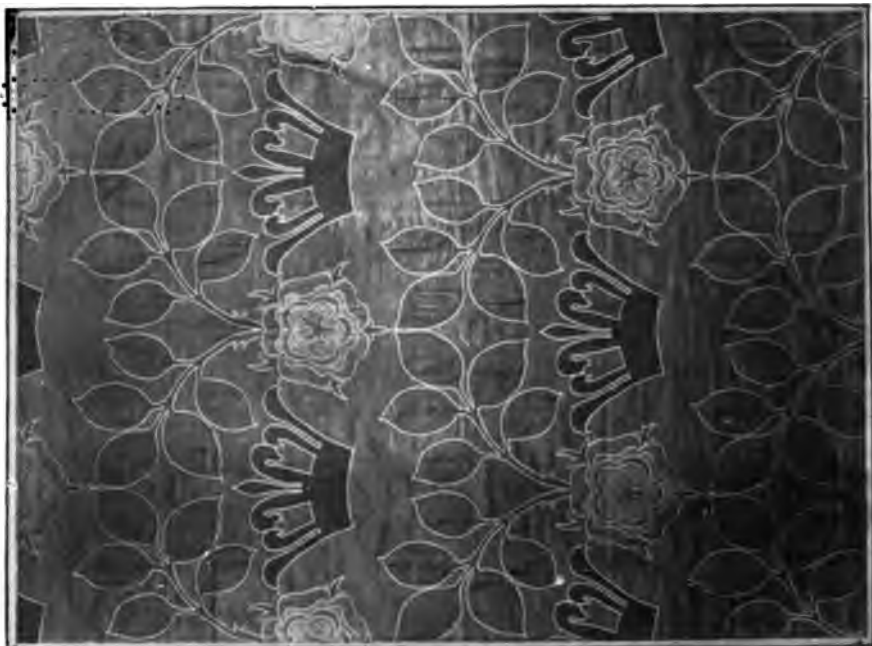
CHIPPENDALE



CHIPPENDALE

Univ. of
California

70
ALAN



BY VOYSEY



BY WALTER CRANE

TO VIMU
ALPHABET

UNIV. OF
CALIFORNIA



ART NOUVEAU
EXAMPLE AT ST LOUIS EXPOSITION, FRENCH SECTION

THE
MUSEUM

A MISSION ROOM





Louis XVI Baumgarten tapestry. Made at the workshops of William Baumgarten, who, in 1893, established, at Williamsbridge, N. Y., the first looms ever erected in America to produce tapestries, under the supervision of Foussadier, who left the Gobelin Works in France during the Commune and started soon after with Brignola, under the patronage of Princess Beatrice, the Windsor Tapestry Works in England.

THE NINETEENTH CENTURY

IN THE beginning of the Nineteenth Century England was influenced by the Empire spirit in decoration as exemplified by the work of Thomas Hope. In this country a similar tendency had vogue, especially during Jefferson's regime, and was stimulated by the work of Latrobe, decorator and architect, who in 1803 was appointed by Jefferson surveyor of public buildings in Washington, and whose taste prevailed in the plans and decorations of the capitol.

Latrobe followed the classic character of the Empire school, eliminating the personal element interpolated by David to glorify Napoleon—Egyptian and Roman symbolisms of victory and conquest. The Latrobe decorations characterized a style popular in this country early in the Nineteenth Century and termed by some the Jeffersonian.

The antique shops have been full of the furniture of this period erroneously termed Colonial. The illustration is a fair type, date 1820.

As the taste for the semi-classic declined, efforts were made



to arouse interest in other directions. Conspicuous was the Eastlake craze, which seems to have taken its inspiration from the Jacobean. Eastlake boasted his contempt of festoons and fringes and fabric decorations, and preached simplicity. As a consequence, his ornamentation was superficial and half-hearted and worse than useless, a nightmare of abnormal and abortive work full of Greek diaper patterns and tiles inlaid in brass and wood. The work left no lasting impression.

On the contrary, Morris, Burne-Jones, Ruskin and Rosetti constituted a pre-Raphaelite band which hied back to the Mediæval. Saturated with the spirit of the Guild work of the Middle Ages, their labors were naturally along the old Guild forms. The woodwork was primitive; the fabrics and wall-papers showed a delightful balance of tropical floral motifs following the Saracenic Influence in Italy. They and their followers, Walter Crane, Voysey and later-day contemporaries, continued the craftsman theories of labor, and out of the efforts of these men have sprung innumerable Arts and Crafts societies primarily to follow the Guild or Crafts work of the Middle Ages, as distinguished from the factory or organization work which stultifies individual effort.

In this country the Arts and Crafts societies appealed to a great number of free lance decorators who had little knowledge of period decoration, but who possessed the faculty of good color application. Discouraged by the exactions of strict period work, they found in the unclassified Arts and Crafts or Mission styles an opportunity to indulge their ideas unfettered. The lines and dark tones of the primitive furniture and wood trims formed a contrasting framework to color or design composition of Mediæval, Gothic, Dutch or Japanese character.

The Art Nouveau dates its origin from 1878, when a body of enthusiastic architects in Vienna, led by the architect Wagner, produced a style of design arising from the use of natural floral forms.

Opposed directly to straight lines, Art Nouveau developed

a series of perplexing and confusing spirals and corkscrew terminals.

The underlying principle was based upon nature forms, and eventually introduced designs which suggested the Gothic as well as Japanese curved and sinuous tree trunks and vines idealized, elongated and exaggerated.

Notwithstanding the hysterical craze for ephemeral art, the strict period designs were never more popular than now.

America has been prolific, and we feel a sense of pride in



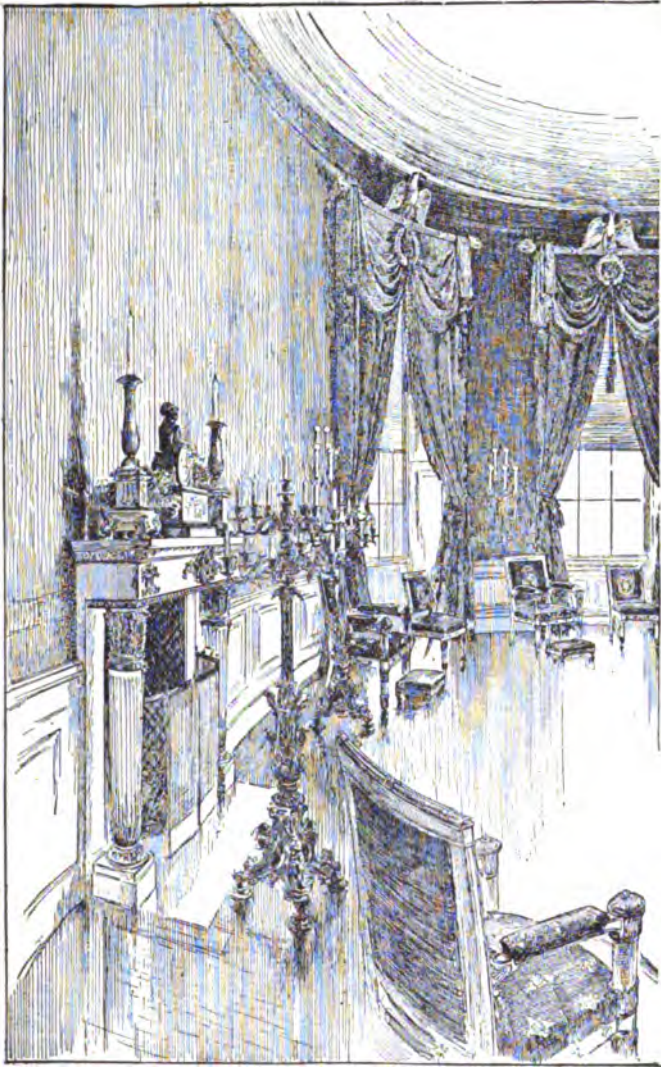
BY EASTLAKE

the work of Abbey, Blashfield, Blum, Kenyon Cox, Tiffany, Vedder, Sargent, La Farge, Reed and Simmons.

Nothing demonstrates more clearly the public demand for the best decoration than the work being done every day in municipal buildings and hotels, structures which emphasize public sentiment.

To-day our decorators are reflecting simply the works of the past masters. No religious fanaticism awakens our artists to fresh inspiration. No royal edict proclaims the advent of a Renaissance. Our mathematics are prosaic; there is nothing new in them to point the beauty of mechanical draughtsmanship. No vast surprises are brought to us by the traders in distant lands. The world is living elbow to elbow. There is nothing new in the new world, and to-day we are searching with ceaseless diligence the remote possibilities of art in the far back ages, and the best results are the work of the man who appreciates the best that has come to us through five thousand years of civilization, and is willing to adopt the art principles which have lasted popular through the ages.





WHITE HOUSE DECORATIONS, TIME OF JEFFERSON



THE PERIOD USE OF WOODS

THE AGE OF OAK, 1500-1660.

THE AGE OF MAHOGANY, 1730.

THE AGE OF WALNUT, 1660-1700.

THE COMPOSITE AGE, 1700-1820.

WHEN we see one of the most famous houses in New York City with a Francis I room wainscoted in "antique mahogany," and the furniture and furnishings "antique mahogany," it is time to cry out against the ignorance which prevails in matters essential to the consistent presentation of a period style.

What matters it if fine tapestries and the finest cabinetwork and the most exquisite design treatment is undertaken, when so glaring an anachronism confronts us as the use of *antique* mahogany in France in 1515, two hundred years previous to its general use and eighty-two years before its discovery by Sir Walter Raleigh?

Mahogany, discovered by Sir Walter Raleigh in the West Indies in 1597, was used in England about 1700. Mahogany was utilized in Europe very rarely. Spanish, Portuguese, Dutch and Italian traders of the Sixteenth Century did not traffic in lumber, excepting in rare woods for rare purposes. Occasionally small and very costly pieces were done in mahogany during the Seventeenth Century.

There are records in England of mahogany pieces made as early as 1700. We have records in this country of mahogany furniture mentioned in inventories filed 1708. Queen Anne furniture was seldom mahogany. It was a wood that came in during the Georgian period.

GOTHIC AND RENAISSANCE, 1100-1650.

Oak, wax polished or oiled or left natural. Varnish was not

used until the middle of the Sixteenth Century. As simplicity began to disappear a deep color stain was applied.

ITALIAN RENAISSANCE, 1400-1643.

Oak, lime, willow, sycamore, chestnut, ebony, walnut and cypress were all used.

FRENCH, FLEMISH AND SPANISH RENAISSANCE, 1500-1643.

Oak, chestnut and walnut were the favorite woods.

LOUIS XIII, 1610-1643.

Woodwork oak, walnut, chestnut, sometimes ebony. The Dutch were bringing great quantities of new woods from the Far East, including rosewood, and the Spaniards were also introducing beautiful woods from South America and the West Indies. Mahogany, however, was scarcely known, and was not used in France until a century later.

LOUIS XIV, 1645-1715.

The furniture was made of every kind of wood obtainable at this period—violet wood, cherry and cheaper woods enameled and gilded.

LOUIS XV, 1715-1774.

Every kind of wood was used, including mahogany.

LOUIS XVI, 1774-1793.

The woodwork was often oak, painted white. Cabinets and tables were inlaid with woods of various colors; tulip, rose, pear, holly, walnut and ebony were all in use, and bright colors were obtained by chemical treatment.

EMPIRE, 1804-1814.

The framework of chairs was generally mahogany, or painted and bronzed and gilded woods.

The Decorative Periods

ELIZABETHAN AND JACOBEOAN, 1558-1649.

Furniture oak, cherry and cypress. Sometimes the wood was painted, sometimes gilt designed. Pearwood was used, stained black. Mahogany almost unknown. Towards the end of the Seventeenth Century a great deal of ebony was imported, and carved ebony from India found its way into many rich English homes.

The middle of the Seventeenth Century marked the age of walnut. Walnut was imported from Persia into Italy about the date of the Christian Era, but the first distinct notice of its cultivation in England was 1562. Throughout Italy, France and Spain walnut was used freely during the Sixteenth and Seventeenth Centuries, but, owing to its scarcity in England, it was introduced in Elizabethan and Jacobean times only as a decoration in conjunction with oak. The age of walnut lasted in England until about the end of the Seventeenth Century, when the English welcomed the new substitute provided in mahogany.

QUEEN ANNE, 1660-1714.

There was a great scarcity of walnut in the Jacobean age. During the period of Queen Anne walnut, beech, holly, birch, yewwood and marqueterie were common. Walnut was generally used in fine furniture, and the mahogany pieces frequently attributed to the Queen Anne period are almost universally of the times of George I or II.

During the Queen Anne period walnut was often black, lacquered and decorated Oriental-like.

AMERICAN COLONIAL, 1620-1820.

In America the abundant woods—oak, ash, elm, walnut, maple, cherry and pine—supplied all that was required in the construction of American-made furniture during the early Colonial times, and the earliest reference to American mahogany furniture is 1708. Maple was much used up to 1780. A great deal of imported furniture was used.

BIBLIOGRAPHY

IN THE preparation of this work the author is indebted to—
His previous work, "Period Decoration."

Professor Paul Schulze, Director of the Royal Textile Museum, at Crefeld, for a number of Saracenic and Persian illustrations.

Yale and Towne, for the design of Egyptian feather and lotus motifs.

"Der Ornamentsil," by Alexander Speltz

"A Manual of Historic Ornament," by Glazier.

The Century Company, publishers of "With the Empress Dowager."

"Dictionnaire du Tapissier," by Deville.

"The Illustrated History of Furniture," published by John Lane.

The late A. C. Nye, for Colonial Furniture Sketches.

"Meyer's Handbook of Ornament."

Strange's "French Furniture."

CHRONOLOGY OF THE DECORATIVE PERIODS

Exact dates of the Decorative Periods cannot be fixed. One can only approximate.

EGYPTIAN.—4000-324 B. C.

Middle Empire 3000-2100 B. C.

New Empire 2100 B. C.-324 B. C.

ASSYRIAN.—2266 B. C.-608 B. C.

Chaldean Period 2286 B. C.-1300 B. C.

Assyrian Period 1300 B. C.-625 B. C.

Median Period 640 B. C.-558 B. C.

Babylonian Period 608 B. C.-538 B. C.; Old Baby-

lonian 4000 B. C.

PERSIAN.—558 B. C.

Persian Empire 558 B. C.-330 B. C.

Parthian Empire 250 B. C.-220 A. D.

Sassanian Empire 220 A. D.-641 A. D.

Mohammedan Persia 641 A. D.

INDIA.—2000 B. C.

First Period 2000 B. C.-1525 A. D.

Brahma 1400 B. C.-500 B. C.; Buddha 500 B. C.

Mogul Empire 1525 A. D.-1748 A. D.

English Control 1748 A. D.-1858 A. D.

English Empire 1858 A. D.

CHINESE.—3500 B. C.

Mythic Period 3500 B. C.-2200 B. C.

First Emperor 2200 B. C.; Confucius 500 B. C.

JAPANESE.—1200 B. C.

Empire established 660 B. C.

GREEK.—1900 B. C.-188 B. C.

Græco-Pelagic 1900 B. C.-1384 B. C.

Doric 700 B. C.; Ionic 600 B. C.

Corinthian 290 B. C.

Hellenistic 290 B. C.-168 B. C.

POMPEIIAN (PURE GREEK).—100 B. C.-79 A. D.

ETRUSCAN.—1044 B. C.-238 B. C.

(The twelve cities of the Etruscan Plain, Italy.)

ROMAN.—753 B. C.-486 A. D.

Rome then became dismembered. See Byzantine.

BYZANTINE.—326 A. D.-1451 A. D.

Early 328-550.

Constantine I 272-337; Emperor of Rome 306;

accepted Christian religion 328.

In 330 Constantine changed capital of Empire from

Rome to Byzantium, and changed name of By-

zantium to Constantinople, which became capi-

tal of Eastern Division, sometimes called Greek

Empire, and Rome capital of Western Division.

Best Period 550-1000; Late or Italian Period

1000-1451; 1453 conquered by the Turks.

TURKISH.—1298 A. D.

Asiatic Empire established 1298.

European Empire established 1453.

ARABIAN.—571 A. D.

- Best Art Period 1500.
- Saracen Dominion 571-1258.
- Turkish Dominion 1258.

MOORISH.—711 A. D.-1810 A. D.

- Conquest of Spain 711.
- Alhambraic Period 1200-1300.
- Moorish expelled from Spain 1610.

SPANISH.—1037 A. D.

- First Christian Kingdoms 1037.
- Spain united 1469.
- Spanish Renaissance 1500 (Moorish-Classic style).
- Moorish expelled 1610.

CELTIC.—200^{B.C.} c. 1100 A. D.

- Heathen Period 200 B. C.-500 A. D.
- Christian Period 500-1100.
- Characterized by grotesque animal forms treated in Arabesque style.

NORTHERN OR SCANDINAVIAN.—100 A. D.

- Roman Germanic Period 100-700.
- Celtic or Northern Proper 700-1299.
- Modern Scandinavian 1299.
- European influence.

RUSSIAN.—500 A. D.

- Early Period 500-1547.
- 800, Byzantine influence.
- 900, Celtic influence.
- Empire Period 1547.
- 1700, French influence.

GERMAN.—838 A. D.

- First Kingdom 838.
- First Empire 961-1806.
- Petty States 1806-1871.
- Second Empire 1871.

1550 German Renaissance.

Albrecht Dürer 1471-1528, designer.

Hans Holbein 1497-1543, artist.

Johann George Beyer 1763, cabinetmaker.

Biedermeier—A term applied to the style of decoration prevailing in Germany during the early part of the Nineteenth Century and following the classic greatly simplified and "modernized."

FLEMISH.—860 A. D.-1780 A. D.

Independent Countship 850-1404. Trading period. Austrian Province 1404; 1507 Flemish Renaissance; Antwerp destroyed 1584 and famous manufactories were dispersed; Rubens 1577-1640; Flanders subjugated by French 1758.

DUTCH REPUBLIC.—Founded 1576, in 1581 included seven provinces, among them Flanders. Tapestry designers: Bernard Van Orley, Michel Coxie, Pierreder Campana, Jordaens, Jean Rost, Teniers, Nicholas Karcher. Became part of French Empire 1810. Independent 1815.

ROMANESQUE.—700 A. D.-1100 A. D.

(A period of great religious fervor. The Roman Church held great power over all Christian people throughout Western Europe.)

GOTHIC.—1100 A. D.-1650 A. D.

(Throughout Western Europe.)

RENAISSANCE.—1400 A. D.—1643 A. D.

- Italian 1400, founded by Phillippi Brunelleschi.
- French 1500, founded by Louis XII.
- German 1550, founded by Albrecht Dürer.
- English 1500, founded by John of Padua under Henry VIII.
- Flemish 1507; Spanish 1500. Portuguese 1500.

ENGLISH.—

- Celtic, prior to Roman invasion.
- Roman invasion 54 B. C.
- Norman or English Romanesque 1066–1189.
- William the Conqueror 1066–1087.
- (Bayeux Tapestry wrought by Queen Matilda.)
- William II 1087–1100.
- Henry I 1100–1135.
- Stephen 1135–1154.
- Henry II 1154–1189.
- Early English (a Crude Gothic) 1189–1307.
- Richard I 1189–1199.
- John 1199–1216.
- Henry III 1216–1272.
- Edward I 1272–1307.
- Decorated or Ornamental Gothic 1307–1399.
- Edward II 1307–1327.
- Edward III 1327–1377.
- Richard II 1377–1399.
- Florid or Perpendicular Gothic 1399–1509.
- Henry IV 1399–1413.

- Henry V 1413–1422.
- Henry VI 1422–1461.
- Edward IV 1461–1483. Edward V 1483.
- Richard III 1483–1485.
- Henry VII 1485–1509 (founder of the Tudor line).
- English Renaissance 1500.
- Henry VIII 1509–1547.
- (Renaissance style introduced by his architect, John of Padua. Tapestry making in England.)
- Edward VI 1547–1553. Mary 1553–1558.
- Elizabeth 1558–1603.
- (Elizabethan Period, Dutch Influence. Dutch commerce made such inroads that Edward I, and later Elizabeth, took measures to check it.)
- Jacobean 1603–1649.
- James I 1603–1625 (founder Stuart Period).
- (Italian influence. Tapestry manufactory established at Mortlake, 1619.)
- Charles I 1625–1649.
- Inigo Jones, dictator of style, 1625–1652.
- Cromwellian.
- Commonwealth 1653–1659.
- Inception of Queen Anne Period, 1660.
- (Sometimes called Stuart Period.)
- Charles II 1660–1685.
- James II 1685–1689.
- William and Mary 1689–1702.
- Anne 1702–1714.
- (Dutch furniture largely imported.)

ENGLISH.—(CONTINUED.)

Georgian Period. Transition.

George I 1714-1727. Sir Christopher Wren.
George II 1727-1760.

George III 1760-1820. Georgian developed.

Noted Architects and Cabinetmakers:

W. Jones; H. Copeland; Thomas
Chippendale; Thomas Sheraton; Ed-
wards & Darley; Thomas Johnson.

(Sir Wm. Chambers introduced Chinese Art.)

Noted Cabinetmakers: Ince & May-
hew; Manwaring, N. Wallis; Mat-
thias Daily; R. & J. Adam; P. Col-
umbiani; M. A. Pergolesi; Angelica
Kauffmann; George Richardson; G.
B. Cipriani; Hepplewhite & Co.

William IV 1830-1837.

American Colonial.—1727-1820.

Victorian Period.

Queen Victoria 1837. William Morris, de-
signer; Eastlake; Sir Edward Burne-
Jones; Walter Crane; John Ruskin.
Edward VII 1901.

ITALIAN RENAISSANCE.—1400-1643.

May be sub-divided; Early Renaissance 1400-
1500; High Renaissance 1500-1540; Late Re-
naissance 1540-1643.

Florentine Renaissance 1400-1600.

Brunelleschi (1377-1446), Borgognone (1450-
1524), originators.

Fra Angelico 1387-1455; Luca della Robbia
1388-1463; Botticelli 1447-1510; Andrea
Del Sarto 1486-1531; Benvenuto Cellini
1500-1571. Tapestry designers: Cosimo
Tura, Andrea Mantegna.

Venetian Renaissance 1490-1600.

Palladio 1518-1580, a leader.

Roman Renaissance 1444-1643; Donato Lazzari
(Bramante) 1444-1514, originator. Giacomo
Barozzio (Vignola) 1507-1573; Michael Angelo
Buonarroti 1474-1563; Raphael 1483-1520;
Milanese Renaissance 1400-1600.

Leonardo da Vinci 1452-1519.

FRENCH.—

Romanesque 700 A. D.-1100 A. D.

Gothic 1100-1500.

Charles V. 1364-1380. Tapestry Arts developed.
Nicholas Bataille and Jacques Dourdin, famous
tapissieres.

Gobelins establish dye works 1450.

French Renaissance 1502-1643 (a freely orna-
mented Gothic). Introduced by Fra Giocondo
1502, under Louis XII, developed by Francis I.
Francis I 1515-1549.

Leonardo da Vinci, Seraglio and Cellini, Ital-

ians, influence style. Gobelins manufactory tapestry.

Henri II 1549-1559.

Francis II 1559-1560.

Charles IX 1560-1574.

Henri III 1574-1583.

Henri IV 1589-1610.

Louis XIII (Treize) 1610-1643.

Cardinal Richelieu, Prime Minister.

Louis XIV (Quatorze) 1643-1715.

Jean Baptiste Colbert, Minister of Finance (1619-1683).

Gobelins' becomes royal property.

Charles Le Brun, in 1660, manager of Gobelins' and dictator of style; Mignard succeeded him, 1690.

Beauvais Tapestry Works est. Louis Hyvart, first manager.

Daniel Marot, De Espouy, Hardouin Mansart, Robert de Cotte, Noel Coypel and Le Pautre, artists.

J. Charles Berain, furniture designer.

(The Baroque form was prevalent among contemporary foreign designers.)

Louis XV (Quinze) Rococo Period 1715-1774.

(First eight years of his reign is the *Regency Period*.) Simon Etienne Martin, Jr., establishes

Vernis-Martin Works, 1744.

Chinese Characteristics introduced, 1725.

Francis Boucher 1703-1770; Jean Antoine

Watteau 1684-1721; Tessier, Jacques, Le

Prince, Van Loo, Fontenay, Audran, Jean

Oudry, P. E. Babel, Gravelotte, artists.

Andre Charles Boulle 1642-1732, Jean

Henri Riesner, Jean François Oeben,

cabinetmakers.

Caffieri and Gouthière, metal mountings.

Madam Pompadour, Louis XV, about 1760.

Comtesse Du Barry, Louis XV (1768-1774).

Beheaded 1793.

Louis XVI (Sieze) 1774-1793.

Marie Antoinette, queen.

David Roentgen, cabinetmaker.

Jacques Louis David, court painter.

Revolutionary Period 1793-1795.

Directoire or Transition Period 1795-1804.

Directorate 1795-1799.

Consulate 1799-1804.

David the prime influence in decoration.

Empire 1804-1814.

Napoleon I (born 1769, died 1821), Emperor.

David, dictator of style.

Lignereux, Jacobs Bros., cabinetmakers.

Percier, Fontaine, Lalonde, artists.

Joseph Marie Jacquard, inventor of Jacquard attachment to a loom, 1752-1834.

L'Art Nouveau, 1898.

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